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LONDON APPROVES OF NEW GRAINER MARCH

Government Adopts Bill For Registration of Music Teachers—Large Audience Hears Busoni

London, October 24, 1919.—Busoni played last week in London to one of the most demonstrative audiences I ever saw and heard. Much of the fervor was due to patriotism, without a doubt and the hall was packed full with Italians who made the most of their great compatriot's pre-eminence as a pianist. Busoni, however, in selecting Bach's "Goldberg" variations and Beethoven's "Hammerklavier" sonata as his principal items cannot be accused of pandering to Italian tastes. I have heard Busoni, d'Albert, and Busoni play that same sonata for Hammerklavier without having its mysterious message revealed unto me and I am prepared to sell outright all my further interests in the long winded concern. Busoni was in a fierce mood and played the sonata as if Beethoven had been intensely angry most of the time. Even a deaf Beethoven could have heard Busoni had he been in Wigmore Hall last week. The great pianist, crowned now with a halo of gray, was able to hold the attention of his audience in spite of his dry program. Katharine Goodson and Moiseiwitsch looked supremely happy and applauded like a paid clique.

Very Modernistic

But for uninteresting programs the pain thus far this season must be awarded to Ralph Lawton. There can be no question whatever about this artist's technical and mental equipment. Everything he played showed the scholarly musician with a bountiful supply of poetry. It is all the more pity therefore that he should have followed up Brahms' interminably long and unweakened sonata in F minor with Ravel, Scriabine and Mahakireff. An unrelieved recital of Bach fugues is not more one sidedly contrapuntal than this program was uniformly discordant. If this is the price of novelty for heaven's sake let us have the good old conventional Bach-Beethoven-Chopin-List program. I for one am not so tired of bread and beef that I must make a meal of mustard, pepper, and Worcester sauce. Ralph Lawton must bear in mind that many of us in the audience are not so advanced in taste as he is. An artist of his ability could as easily interpret the present as soar into the future. His technique in the Brahms sonata was apparently flawless, but whether he played wrong notes or not in Ravel I cannot say. A few wrong concordances here and there would sound better to me than the correctest discords in all their wealth of clash and jar. And yet I know that Mark Twain said practically the same thing about Wagner some fifty years ago. Presumably it is the fate of all old critics to be left behind by the more progressive composer.

Registration of Teachers

At the suggestion of Mme. Larkcorn, the well known vocal teacher, I went to a meeting in the concert hall of the Royal Academy of Music to learn the workings of the government's scheme for registering teachers of all kinds, musical or otherwise. No unregistered teacher is to be employed in any of the national schools and institutions but there is no law to prevent any teacher from teaching privately. It is supposed, however, that in a few years the general public will learn to ask for a registered teacher. Certain qualifications are necessary before the certificate of registration will be granted. So far as I could judge, the plan was excellent. The government official who lectured to the students was careful to explain that the council wanted to avoid all pedantry and red tape. The object of the act of parliament was to safeguard qualified teachers and prevent the public from being swindled by ignorant pretenders. This is not a society of music teachers forming a union and making rules, but an act of parliament for the benefit of all teachers in every profession and trade. I think it is an excellent law. I do not know whether such a law exists in the United States or not. A great deal of amusement was caused by the humor of Sir Alexander Mackenzie and Frederick Corder, two musicians who take their art very seriously but find considerable seat in the bright side of life. When the lecturer said that the council was disposed to grant registration to eminent musicians who had not prepared themselves for the government exam-

ination, Frederick Corder asked if one of the tests of genius would be the number of times the artist got his picture into the Daily Mail—a newspaper which, like the New York Evening Journal, enlivens its columns with indiscriminate pictures of statesmen, bathing girls, archbishops, boxers, dancers, doctors, musicians, criminals, brides, aviators, jockeys, and eloping actresses. After the lecture I had a short conversation with Sir Alexander who was serious enough when he spoke about the conditions in the world everywhere at the present time.

It Must Have Been "Petrushka"

On Monday evening of this week I visited the old Empire Theater in Leicester Square to see the Russian ballet. It is said that the ballet of last season at the Alhambra, on another side of the same square, was more attractive than the present season. I cannot say, as I was kicking my heels in the festive streets of New York last season. A very general favorite of the Alhambra season was Lopokova who ran off in the middle of it. Her absence from the Empire ballet is felt by those who understand the deaf mute language of arms and legs. The fact that absence of a brilliant dancer makes a difference to a show is evidence that the show is not primarily musical. The tone of the performance was set before the curtain rose by a cacophony of toots and trills from all the instruments tuning up. As is usual with that kind of tuning, the instruments were indifferently turned when the curtain rose. Still, as theater orchestras go, the Empire orchestra of eighty performers was decidedly good. Beside the symphony orchestra of London, however, this orchestra was rough and discordant. It was a contest between quantity and quality in which quantity was an easy victor. What the story was about I have not the remotest idea, as I did not reach the theater early enough to read the thick program album, and all the lights were turned out during the performance. Russian natives, I am told, are familiar with the nursery tales which furnish the ballet playwrights with materials. The humor is of the primitive and physical kind. Clowns and puppets punch each other in the stomach and wipe the floor with each others' faces. The music by Stravinsky was picturesque and pleasant and well worthy of a more delicate rendition in an abbreviated concert version by a symphony orchestra without the childish buffoonery of the stage. The conductor was a young Englishman, Adrian Boult, who held his forces admirably together and proved his ability to understand

(Continued on page 6)

THREE OBOE SCHOLARSHIPS

As briefly announced in an earlier number of the MUSICAL COURIER, Walter Damrosch has established, through the Institute of Musical Art of New York, three scholarships for the oboe, being moved to do so, as he pointed out in the letter accompanying his gift of the scholarships, on account of the fact that nearly all first class wind instrument players in this country are men of foreign birth or education, and, though new symphony orchestras are coming rapidly into existence in America, it is difficult to obtain enough first class players for those already in existence.

The three scholarships will be offered for the first time in October, 1920. They are for three years each. Mr. Damrosch will pay for the student's tuition at the Institute of Musical Art and also pay \$400 per year for the three years, towards their living expenses. Candidates must not be older than twenty-two, must have a fair knowledge of the oboe, and submit to a competitive examination. The judges are to be Frank Damrosch, Artur Bodansky, the president of the New York Musical Union, and the professor of the oboe at the Institute of Musical Art.

STEINWAY LEFT MONEY TO FAMILY

The late Charles H. Steinway, president of Steinway & Sons, who died recently, left his entire estate estimated at more than \$5,000,000 to members of his family. He is survived by his wife, Marie A. Steinway; a son, Charles F. M. Steinway, and a daughter

Mrs. Bronson Bachelor, who are the principal beneficiaries. The will will be offered for probate as soon as William H. Steinway, the executor, who was in charge of the European branches of Steinway & Sons, returns from abroad.

OPERATIC NEWS FROM PARIS

French libretto writers are nothing if not up-to-date. One of the novelties announced for the Opera Comique this year is "In the Shadow of the Cathedral," booked by Maurice Lena and Henri Ferrare, after the novel by Ibanes, author of "The Hour Horsemen of the Apocalypse," by Georges Hue.

The first American composer to invade the precincts of the Paris Opera-Comique is Blair Fairchild, whose ballet "Dame Libellule," is among the novelties announced for the season that is just beginning.

The new Paris opera house, the Theatre Lyrique, was scheduled to open on October 27 with Massenet's "Cleopatre," its first presentation in the French capital. Mary Garden was cast for the title role, which, after her departure for America, will be played both by Yvonne Chazel and Maria Kousnetzova. Maurice Renaud was cast for Mark Antony. Among the artists who will appear as guests at the new opera are Marie Barrientos, Marthe Chenal, and the American soprano, Edith Mason. Novelties announced in the repertory of the Theatre Lyrique include "Taras Boulba" (Marcel Samuel Rousseau), "l'Ingenue" (Xavier Leroux), "l'Aube rouge et Forfaiture" (Camille Erlanger), "le Roi Candaule" (Alfred Bruneau), and "Protes" (Darius Milhaud).

STILL ANOTHER STRAUSS OPERA

Although the premiere of Richard Strauss' latest work for the stage, "The Woman Without A Shadow," has scarcely taken place at Vienna, there is already news of the beginning of his next opera. The book will be founded on a play by the medieval Spanish dramatist, Calderon, the title of which can be rendered best in English by Shakespeare's phrase: "All the world's a stage." The adaptation will be made for Strauss by Hugo von Hoffmansthal who debased the noble work of Sophocles in preparing "Elektra," for Strauss; who did not know enough to stop when he reached the end in writing the "Rosenkavalier," and who "improved" Moliere in the weak-kneed "Ariadne auf Naxos."

A MISTAKE IN NAMES

It was not a slip of the pen, but simply one of those unexplained slips of a cog in the writer's brain that made the MUSICAL COURIER state last week, under the picture of W. A. Clark, Jr., chief guarantor of the new Los Angeles Philharmonic Orchestra, that Adolf Tandler was the conductor of that organization. Mr. Tandler leads the Los Angeles Symphony Orchestra and the conductor of the new orchestra is Walter Henry Rothwell, whose brilliant success at the opening concert is described on another page of this issue.

TETRAZZINI'S FIRST CONCERT POSTPONED

Owing to the coal strike in England, the sailing of the S.S. Mauretania, scheduled for November 10, was postponed to November 18. Luisa Tetrazzini, who had arranged to travel on this boat, will in consequence, be unable to arrive in time to give her opening concert at the Hippodrome, scheduled for November 23. She attempted to obtain passage on some other boat in order to get here in time, but was unsuccessful. The date of the postponed concert will be announced very shortly.

NO GERMAN FOR NEWARK

The Arion Singing Society of Newark celebrated its sixtieth anniversary on November 13 and gave a concert at the Krueger Auditorium. There were several selections in German on the program, but at the request of acting Mayor Archibald they were not sung, as he feared that a riot might be caused. The audience, at the request of Mayor Lentz, who lost an arm in the Civil War, expressed itself as overwhelmingly in favor of hearing the German songs, but President Harmon ruled that, for the sake of avoiding any cause of disturbance, the Mayor's request must be obeyed.

FARRAR'S THROAT OPERATED UPON

It is reported that Geraldine Farrar had a slight operation on her throat last summer and that she expects to be in better voice this season than she has been for sometime past.

L O N D O N

(Continued from page 5)

the pedestrial idiosyncrasies of the terpel-chorean tumbler on the stage. Americans who feel disposed to get themselves on a higher plane musically than Englishmen will please note that all the prominent conductors in London are natives.

Parsifal and Cerns

I left the Empire Theater early enough to hear Sir Henry Wood conduct the "Parsifal" prelude at the Queen's Hall. The long and vociferous applause which followed the performance would certainly have shocked the pious and reverent audiences which sit in solemn silence at the Metropolitan Opera House, New York, on Thanksgiving and New Year days to see and hear in all humility Wagner's Jewish-Christian-pagan-medieval, neurotic, pantomime, therapeutic fantasy about that booby Parsifal. I am always ready to applaud the prelude and good Friday music, but preserve me from the hospital scenes and chiropody of "Parsifal."

A New Grainger Work

On Wednesday evening I wended my way again to the Queen's Hall to hear the first performance of a new march by that Australian, Anglo-American composer, pianist, oboist, soldier, lecturer, teacher, traveller, Griegist, Percy Grainger. The march is trippingly called "Over the Hills and Far Away," and is full of tune and rhythm, color and humor. It was received with tumultuous applause. I helped. There are not many hills between Percy Grainger and myself, but the wide waste of water makes New York seem far away from London. But then, the real London of romance and history is far away also. Modern London on a summer's day, with traffic in the sunny streets and throngs, on the footway looking in the shopwindows, is only a big city, mostly like other cities here and there throughout the world.

A Bit Foggy

A day or two ago, however, the warm winds blew across the green and chilly parks and a white mist spread its mantle over the streets and houses when the sun was set. Practical and unimaginative visitors from abroad call it fog. But a true Londoner knows that it is the veil of history - the fringe of the curtain of oblivion. Then it is that from out the vasty deep of departed years shadowy forms come back to repeople London's ancient streets with memories of famous men and women, with pageant-tries and revels, coronation scenes, military splendors, poets, musicians, artists, scholars, who long ceased to visit London on a summer's sunny day. The burly Handel, the slender active Haydn, the child Mozart, the gaunt and wasted Weber, the poetic Chopin, loom up through the mists of a gloomy night. Lamb and Coleridge saunter by, and farther down the street are fleeting visions of learned Milton, unapproachable Shakespeare, Spenser, the poet's poet, and old Chaucer, the morning star of England's literature. Danes and Saxons, Normans, legions from ancient Rome, priestly druids and their sacrifices, return to the old streets when the veil of history spreads its gossamer folds over the garish present and lets the glory of old London stand revealed in twilight. Call it not fog, for it is a friend of mine.

Let the proud denizens of New York find what poetry and romance they can in their blizzards, and leave this veil of history, this fringe of the curtain of oblivion - vulgarly called fog - to London. It frees no one to death and never caused a sunstroke.

How irksome it would be if all the famous men in history remained forever in the blaze of their greatest renown. But the evening mists unfold. Present day glory fades to a page of history, then into legend, and finally into oblivion. Beethoven himself is passing over the

hills and far away to a vale where many another hero vanished long before the legendary Orpheus. Blessed be fog. Clarence Lucas.

PRIX DE ROME WINNERS

The winners of the annual Prix de Rome contest at the Paris Conservatoire were not announced until October. The first grand prize went to Marc Delmas (presumably a son of the distinguished artist by that name at the Paris Opera.) The untimely death of Lili Boulanger left two years of another first grand prize to be awarded and these were granted to Jacques Ibert. Two second grand prizes were won by Marguerite Canal and Jean Dore.

EVA DIDUR'S OPERATIC DEBUT

Eva Didur, daughter of the well known Metropolitan Opera bass, Adamo Didur, according to

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a cable just received by him, made her operatic debut at Trieste on November 4, as Mimi in "La Boheme" at the Politeama di Trieste and scored a distinct success.

RAPEE RESIGNS

Erno Rapee, conductor of the orchestra at the Rivoli Theater, New York, since its formation two years ago, has resigned from his position to accept a still better one which has been offered him. When he left last Saturday evening, the members of the orchestra presented him with valuable gifts, and he was tendered an informal dinner by some friends prominent in the musical world.

BERKSHIRE 1920 COMPETITION

The Berkshire Music Colony, Inc., announces for 1920 the competition, inaugurated by Mrs. F. S. Coolidge to stimulate the creation of chamber music works. It offers a prize of \$1,000 to the composer of the best string quartet submitted to a jury, the names of whose members will be announced later.

The prize winning composition will have its initial performance by the Berkshire String Quartet at the Berkshire Festival of Chamber Music, 1920, to be held at Pittsfield, Mass.

Additional details regarding the prize competition will be announced in the next issue of the MUSICAL COURIER.

NEW ORLEANS OPERA SEASON OPENS

The New Orleans Grand Opera Company began its season at the old French Opera House in that city on Tuesday evening, November 11, with a performance of "Samson and Delilah." It was a brilliant occasion socially and a decided artistic success. The cast included Mme. Caro Lucas and Messrs. Milhaud, Paulus and Henry Weldon.

"THE sooner workers everywhere find out that the panacea for their ills does not lie in allowing themselves to be organized into disgruntled and non-producing mobs by a lot of foreign-born, hair-tearing, hell-raising anarchists of the Trotzky type, the better for all concerned, and the sooner they will get back on the job and start to produce an honest day's labor for an honest day's pay. Therein lies the secret of making the dollar they earn buy a real dollar's worth of living; and that's what all the fight's about anyway."

GREENWICH MUSIC SETTLEMENT OFFERS SCHOLARSHIPS

The Greenwich House Music School is announcing four scholarships, two in piano and two in violin. The instruction in each case will be under the direct supervision of a member of the Advisory Board. In each case a course in harmony is included.

The first examination of applicants will be held at the school, 44 Barrow street, New York, Tuesday evening, December 9, beginning at 7:30 o'clock. Requirements are as follows: Age - not under 10; at least three years previous study. Piano - judged for technique and expression; must know the rudiments of harmony; must be familiar with standard composers. Violin - must know a three octave scale, a study or exercise showing three styles of bowing and a piece.

PAUL REIMERS BECOMES A CITIZEN

Paul Reimers, the tenor, who came to this country just before the war, became an American citizen last week.

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The MUSICAL NEWS IN BRIEF

On account of the present printers' strike, it has been found necessary to omit in this issue most of the articles of general interest which otherwise would have been published in full, and to condense the news into the following brief paragraphs. When the regular issues of the MUSICAL COURIER are resumed, details of many of the appended notices will be printed in their entirety.—EDITOR'S NOTE

Before starting on his transcontinental tour which includes a series of concerts on the Coast, Jacques Thibaud will give his annual New York recital at Carnegie Hall, Tuesday afternoon, December 16. The violinist has been fortunate in securing the artistic cooperation of Louis Gruenberg.

Agnes Robinson, pupil of Mme. Niessen-Stone, successfully appeared in opera many times last season. When the Italian American Federation presented "Il Trovatore" and "Forza Del Destino" at the Academy of Music, Brooklyn, Miss Robinson was the Leonora in both operas. She has also achieved splendid results in the title role of Ponchielli's "Gioconda."

When Gladys Arsen, of the Metropolitan Opera Company, sang on October 30 for the United Federation of Jewish Charities, she programmed three songs published by M. Witmark & Sons: "The Heart Call" and "Values" by Frederick W. Vanderpool and "Golden Crown" by Herman Gantvoort.

Luther Conradi was heard in a piano recital at the Baldwin School at Bryn Mawr, Pennsylvania, on Friday evening, October 17. His list program included the sonata in B minor, "An Bord d'une Source," two songs transcribed for piano - "Souhait d'une Jeune Fille," Chopin, and "Auf Flugeln des Gesanges," Mendelssohn - valse impromptu in A flat, and "Benediction de Dieu dans la Solitude."

Following Magdeleine Brard's successful recital in Montreal, she played with the New York symphony orchestra in Wilmington, Del., and in Harrisburg, Pa. Previous to the latter recital, Miss Brard was given an unusual reception by the school children of Harrisburg. Going immediately from that city to Syracuse, N.Y., she played in joint recital with Martinelli on November 3. The next morning she gave a recital before the Tuesday Musical Club of Rochester. From there she went to Three Rivers, Can., an engagement booked following her success in Montreal. After that there will be appearances at the Misses Spence School, Morris High School, New York, and then Roanoke, Va., in joint recital with Werrenrath; in Lancaster, Pa., with the New York Symphony Orchestra in Scranton, and on November 25 she dedicates a Steinway piano at Williams College, Williamstown, Mass. Miss Brard then goes to St. Louis and Kansas City for three engagements, later visiting Chattanooga, Anderson, S.C., Atlanta and Birmingham and other southern cities. She then returns to New York about Christmas time, playing in Providence, R.I., on December 23.

May Marshall Cobb was married on October 1 to Dr. Frank P. Righter, of Richmond, Va., in the Madison Avenue Presbyterian Church, New York. The singer will continue church and concert work in New York and elsewhere under the name of May Marshall.

Isolde Menges, violinist, by the end of this month will have played sixteen recitals in Illinois, Indiana and Ohio. Between now and the time that she will sail for England, where she is to play on February 5, Miss Menges will be heard twice in New York. Her Aeolian Hall recital is scheduled for the afternoon of December 31, and she will also appear at the Baltimore Musicale of January 8.

A telegram dated November 2 from Minneapolis tells of Harriet McConnell's success there as soloist with the Minneapolis Symphony Orchestra. It reads as follows: "Harriet McConnell had great success this afternoon. Five recalls after first aria and the same number after second. Everyone pleased."

Mrs. Frank Orlando Reddick has announced the marriage of her daughter Meta to Major Joseph Edward Rayne, R.E. of Surrey, England, on Saturday, October 4, at All Saints' Church, England.

Simon Buchhalter has informed the MUSICAL COURIER that he has changed his name to Bucharoff, and that he is now located at 845 Madison Avenue, New York.

Grace Kerne was one of the first singers sent overseas by the T.M.C.A., and her singing was so much enjoyed that she cabled her managers, Hensel and Jones, to ask them to postpone her concert engagements of last season until the latter part of 1918-19. This was arranged and Miss Kerne was very busy from the time she arrived in port until the summer came. Now she is well launched upon another season, one that

from all indications will be particularly active. In addition, Miss Kerne is the soprano soloist of St. Bartholomew's Church, New York.

Through the interest and generosity of Walter Damrosch, many music lovers of New York City will have an opportunity to enjoy six symphony concerts in new centers of the city. This announcement is made by the Music League of the People's Institute, under whose auspices the programs are presented. The first two concerts November 15 and December 13, are being held at Public School 63, Hester and Essex streets. The next of the series, January 10 and February 7, are to be given at Stuyvesant High School, Fifteenth street and First Avenue, and the remaining two at the High School of Commerce, 145 West Sixty-fifth street. Tickets are fifteen and twenty-five cents. Further information can be secured by writing to the People's Institute, 70 Fifth Avenue.

Luise Tetrassini, at her first concert on November 33 at the New York Hippodrome, will sing the Mad Scene from Thomas' "Hamlet," a group of songs, and the variations from the "Carnival of Venice." Owing to her tremendous success throughout the British Isles, a farewell concert was arranged to take place at the conclusion of the diva's tour at the Royal Albert Hall, London, on November 6. Mme. Tetrassini, with her secretary, accompanist, and personal representative, was scheduled to sail from England on November 10 on the Mauretania. This will be her first visit to the United States in six years.

The Columbia University Orchestra, under the leadership of Herbert Dittler, will give two concerts during the season. A limited number of players who are not taking university courses are admitted into the organization. Mr. Dittler is a well known violinist of New York, and this year was made a regular member of the music faculty. In addition to his duties as conductor of the orchestra, Mr. Dittler will also give ensemble and violin lessons.

Samuel Ljungkvist, formerly leading tenor of the Royal Opera, Stockholm, Sweden, appeared in the Arvon Grotto Temple, Chicago, on October 5 (afternoon and evening), in a Swedish opera entitled "Varmlaudingarne," when his artistic singing in the role of Erik won for him much sincere applause. Both performances drew crowded houses.

Joseph Pizzarello arrived home from France on the same ship that brought Bonci - the La France. Already Mr. Pizzarello's pupils have returned for lessons in his Italian method of singing.

The Orchestral Society of New York, Max Jacobs, conductor, announces that for its first subscription concert at Aeolian Hall, on Sunday afternoon, November 23, Mildred Dilling, harpist, will be the soloist.

Sascha Jacobinoff, violinist of Philadelphia, is now permanently located in New York.

Jean MacGormack, the Indianapolis contralto, is using John Prindle Scott's "The Like O'Him" on her concert programs this season.

Marzalli, a native born American, began his musical studies at an early age in New England. Later he went to Italy, where he studied with Vannucini for five years. During this period he was appearing in concert and grand opera with unvarying success. While studying for opera, he was coached in the acting versions of various roles by the elder Salvini, who, at the conclusion of a certain "Othello" production wherein Marzalli appeared as the Moor, said, "My boy, you made the most of every line and every move. You are indeed a splendid artist." The versatility of Marzalli is said to be remarkable, for his success in recital is in every respect equal to his triumph in opera. The exacting work, foresight, musicianship and quality of voice, as well as the arousing of enthusiasm in platform appearances, all seem to be instinctive traits with him, while his fine understanding of human nature is a factor that rebounds to his advantage from initial bow to final recall.

Winifred Byrd's forthcoming tour includes piano recitals in all the largest cities in California, Washington, Oregon, Utah, Colorado, Texas, etc.

That Katharine Goodson's list of dates in England will keep her very busy to the time of her sailing for America is clear from the following list just received of her remaining engagements in November and December in the principal English provincial towns: Halifax, Hull, Birmingham, Oxford, Glasgow, Edinburgh, Newcastle, Sunderland, Middlesbrough, Leeds, Leicester, Nottingham, Cardiff, Bristol, Preston and Reigate. On December 16, three days after her last concert, Miss Goodson will sail with her husband,

Arthur Hinton, on the "Adriatic" from Southampton for New York. Her season here will commence on January 1, the first recital in Aeolian Hall taking place on Thursday evening, January 8.

Carl Beutel, director of the Wesleyan Conservatory of Music of Lincoln, Neb., has also taken charge of the classes in harmony at the University of Nebraska.

Galli-Curoi will sing for the Rubinstein Club (Mrs. William Rogers Chapman, president) on Thursday, November 20, in the grand ball room of the Waldorf-Astoria. This will be the prima donna's only complete club recital in the ball room of the Waldorf. The Rubinstein Club promises unusual attractions throughout the season, among which will be a watch night festival at the Waldorf on New Year's Eve, and a dinner, musicale and dance on December 31. On Saturday afternoon, November 15, over 125 new members will be welcomed into the organization.

Vladimir Dubinsky, cellist, will appear three times this season at Chalif's Hall, New York.

Nina Tarasova, a Samoiloff artist, is booked for forty recitals during 1919-20.

The Fleck brothers have gone into the managerial business. Paul Reinher is one of their leading artists.

Edwin Hughes, American pianist, who gave a recital on November 4 at Aeolian Hall, will appear with the Philharmonic Orchestra on Friday afternoon, December 5, at Carnegie Hall. He is also going to play with the same orchestra, under Stravinsky's direction, at a charity concert at the Waldorf-Astoria Hotel on the afternoon of November 25, when he will be heard in the Saint-Saens concerto.

Anna Fitzlu was the soloist at the recent Detroit Symphony Orchestra concert in that city and scored one of the biggest hits of her very brilliant career. She received a veritable ovation, according to press accounts, and the critics joined their enthusiastic pen tributes to "the plaudits which overwhelmed the beautiful singer after the finish of her performance," as one description has it. Miss Fitzlu is engaged on a concert tour of extensive duration and everywhere is meeting with impressive receptions.

Sasha Votichenko appeared before the Matinee Musical Club of Philadelphia on Tuesday, November 4, in the ball room of the Bellevue-Stratford, and presented a program of Russian music on the tympanon, of which instrument he is the only exponent. His numbers included Old Russian music and selections from his own compositions given in costume and with Russian settings. Albert G. Jampolski, baritone, sang a number of characteristic Russian folk songs, some of which date from the time of Peter the Great. Louise de Gai closed the program with a quaint Russian character dance.

These days May Peterson is constantly "on the jump." On November 6, she gave a joint recital in Newport News, Va., with Louis Graveure, the baritone, and on November 8 she was one of the artists who appeared in New York at the concert of the St. Erik Society, Dr. Johannes Hoving, president. Immediately after that concert Miss Peterson left the city to sing on the following Monday in Indiana, Pa. Concerts followed in Grinnell, Ia., on the 14th, and in Oshkosh, Wis., on the 25th.

The Elshuco Trio will give its first concert of the season in Aeolian Hall on the evening of December 8.

Percy Grainger has just returned from a tour as soloist with the Philharmonic Society of New York, Josef Stransky, conductor, appearing in Newark, N.J.; Bridgeport, Conn.; New Haven, Conn.; Worcester, Mass.; Springfield, Mass., and Providence, R.I. His success was so pronounced that despite his playing of a piano concerto, he was obliged to give two encores at each performance.

Frieda Hempel gave a delightful recital at the Academy of Music, Philadelphia, Pa., on November 6. The Philadelphia Public Ledger of November 7 made the comment that the concert was of just the right length and every one of its offerings had its instant and effectual appeal.

Philadelphia's University Symphony Orchestra was heard in the first concert of the season at Witherspoon Hall on the evening of November 6. Albert N. Hoxie, director of the organization, presented an interesting program of selections ranging from the modern Russian school to Puccini and Victor Herbert. Emily Stokes, the soloist, gave splendid renditions of her various numbers.

The Philharmonic Society (Philadelphia) has announced a series of six Sunday evening concerts, five at the Shubert Theater and one at the Metropolitan Opera House. The conductors chosen are Josef A. Pasternack and Henry Gordon Thumreder. The Philadelphia Orchestra is co-operating with the Philharmonic Society in these concerts.

What prominent Artists say about "IN THE AFTERGLOW"



Gentlemen:

"In the Afterglow" by Frank H. Grey is, to my way of thinking, his most effective song. It is a song that ought to appeal to every type of audience and I predict that it will become immensely popular. I will sing it on my program this season.

Yours truly,
PAUL ALTHOUSE.



Gentlemen:

I have just received copies of "In the Afterglow" and feel impelled to write you a line regarding this splendid song.

It is most effective as a recital song and is suitable on any program on account of its popular appeal.

It is, in my opinion, the best song Mr. Grey has written.

Cordially yours,
MAY E. PETERSON.

Gentlemen:

I am delighted with Mr. Grey's "Afterglow." I believe it an even greater song than his splendid "Think Love of Me" and I intend using it this season. It has a beautiful melodic flow and is full of appeal.

Sincerely yours,
JOHN BARNES WELLS.



Dear Sirs:

Thank you so much for Mr. Grey's new song, "In the Afterglow."

I have already sung it several times at informal affairs and always with success. It has all the elements for popularity, melody and sentiment and a pretty rhythm.

Very cordially yours,
VERA CURTIS.



Gentlemen:

"In the Afterglow" I find a corking song that is likely to go big.

I have it already programmed for two concerts.

Yours,
EARLE TUCKERMAN.



Dear Sirs:

Mr. Grey's best song, "In the Afterglow," has just been received and I will take pleasure in singing it. It is very lovely and has a decided appeal because of its beautiful words and haunting melody.

Sincerely yours,
OLIVE KLINE.



Gentlemen:

I am in receipt of your recently published song, "In the Afterglow," and expect to sing it on my programs this season.

This is an excellent song on account of its popular appeal and its effectiveness for the records, and I expect to record it in the near future.

Thanking you for the copies, I am

Sincerely yours,
PAUL REIMERS.



Gentlemen:

Mr. Reddick has shown me copies of "In the Afterglow," recently published by you, and I like it so well that I shall use it this season. Mr. Grey has written a song which surpasses all his others in appeal and effectiveness and it will certainly be tremendously popular.

Yours truly,
EMMA ROBERTS.

Dear Mr. Roach:

It will undoubtedly interest you to know that "In the Afterglow" is one of the most popular songs on my present program. Audiences everywhere receive it with greatest enthusiasm, and I believe that Mr. Grey has eclipsed all of his other compositions in this one. It will without question become one of the big hits of the season for people are whistling it in every town where I have presented it. This is the greatest compliment that can be paid any song.

With most sincere congratulations, I am

Cordially yours,
MARIE MORRISSEY.



IN THE AFTERGLOW

Words by
J. WILL CALLAHAN

Music by
FRANK H. GREY

REFRAIN
Slower tempo

Once, dear, we stood in the af-ter-glow, In the best of the two-light hour.

Red were your cheeks in the af-ter-glow, Like the blush of a crim-son flow'r.

Yes, that was back in the long a go, And our ways 'now are far

part, Yet for me there'll be al ways the af-ter-glow That no

mo ment left in my heart, no ment left in my heart.

U.S.A. 554-B

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NEW YORK CONCERTS

In the following columns are published the concert reports which it was necessary to omit in the last issue of the MUSICAL COURIER owing to lack of space. Reviews of other concerts not printed here will be published in the following issue. - EDITOR'S NOTE

OCTOBER 20

Rudolph Ganz, Pianist

The heartiness with which an audience that filled Aeolian Hall on Monday afternoon, October 20, greeted Rudolph Ganz could have left no doubt in his mind of the appreciation for himself and his art which exists in America. For his first New York recital of the present season, he had chosen quite an unhackneyed program, beginning with Liszt's variations on a Bach motive, which, with the demands they make both upon musicianship and technical ability, served excellently to demonstrate that the Swiss pianist had returned at the top of form.

The second group was made up of three Schubert impromptus, the A flat major, G flat major and F minor. These, too, are seldom heard in recital, but Mr. Ganz' illuminative revelation of their charm and effectiveness justified his choice, and made one wonder why they are not played oftener - perhaps just because it takes an artist like Ganz to bring out all their possibilities. After this came the Schumann F sharp minor sonata. This is one of the endurance tests of piano literature - endurance both for the artist and his hearers - and even the splendid art of Mr. Ganz did not suffice to conceal its wearisome length. Its interpretation called forth all his powers as a musician and he was particularly happy in the results achieved, the scherzo and intermezzo being one of the brightest bits of the afternoon.

Contrasted with Schumann, there followed nine of the later Debussy preludes. Few of them represent the composer's best work, but in such poems as "Foot Steps on the Snow" and the "La Fille Aux Cheveux de Lin," Mr. Ganz achieved ideally beautiful interpretations, and the nuances of his art, especially the clever use of the pedal, did much to conceal the poverty of Debussy's invention which is shown in many of the others. To end with he played the two St. Francis pieces of Liszt, bringing out to the full their effective pianistic qualities, and won deserved recalls. All in all, it was a most satisfactory recital, interpreted throughout with masterly style and more than ample technical resource. The audience did not fail to recognize the unusual quality of what it heard and there was demonstrative applause throughout the afternoon.

Vahrah Hanbury, Soprano

Vahrah Hanbury, soprano, appeared in her second Aeolian Hall recital on Monday evening October 20. There was a capacity house on hand to greet the singer and many were turned away owing to lack of room. "Just right" - as someone in the audience described Miss Hanbury's appearance, she put those present in a pleasant frame of mind, even before she had sung a note. Since her debut last year, Miss Hanbury has made great strides. While she showed some evidence of nervousness, nevertheless she has gained considerable poise and command of her voice of a naturally beautiful quality. She is aided in her interpretations by keen intellect and sound musicianship. For the most part, she sings with ease and freedom and is sufficiently dramatic when the occasion requires.

Her first group consisted of the following: "Come Again, Sweet Love," Dowland; "On the Banks of Allan Water," Lady C.S.; "Come Lassies and Lads," Old English; "Turn Ye to Me," arranged by Malcolm Lawson, and "Cherry Ripe," Horn. The second was a cycle of four sea lyrics by Campbell-Tipton; "The Cock Shall Crow," Carpenter, and "Marriage Morning," Sullivan. The third was a collection of five French songs, which were especially well received. These included "Vieille Chanson Espagnole," Aubert; "La Mort des Oiseaux," Pesse; "Le Reve," Grieg; "Colombine," Poldowski, and "Hantise d'Amour," Bzule. Several lovely numbers comprised the last group, among them "The Isle," Bassette, which had to be repeated. Then there were "The Shepherdess," Horam; "River Dream," Goring Thomas, and two songs from the Chinese, by Bantock. During the evening several encores were demanded and given. John Doane made an excellent accompanist.

OCTOBER 21

Cecil Fanning, Baritone

Cecil Fanning, a baritone, whose concert appearances have pleased western audiences for a number of years, repeated his success when he was heard at Aeolian Hall on Tuesday evening, October 21. Mr. Fanning uses his voice with decided taste and discretion, and at times makes considerable demand upon it with satisfying ef-

fect. Following two groups of French songs by Gretry, Monsigny, Mehul, Duparc, Bemberg, Debussy, came the ballad, "Archibald Douglas," by Loewe, the fine dramatic values of which were well brought out by the singer.

The remainder of the program was made up of modern American songs, Mr. Fanning having written the poems for four of them - "The Doe-Skin Blanket," "Cadenza," "I," "Mrs. H.H.A. Beach," "Then Speak," "Vanderpool," and "To You I Send My Heart," O'Hara. A repetition of "Then Speak," a song of much power and beauty, was instantly called for in appreciative applause, and the charming O'Hara number brought the "Kerry Dance," refreshingly sung, and the favorite Penn song, "Smiling Through," as encores. "Gesu Bambino," by Yon; "The Time for Making Songs has Come" (written for Mr. Fanning), James H. Rogers; "The Last Leaf," Homer, and "March Call" (written for Mr. Fanning), De Leone, comprised the final group. There were numerous recalls at the close of the long program, attesting to the fact that Mr. Fanning has won a lasting place in the favor of New York concert goers.

OCTOBER 22

Globe Concert

Mildred Dilling, harpist; Hunter Welsh, pianist; Viola Robertson, contralto, and William Gustafson, Jr., bass, were the artists who appeared at the Globe concert on Wednesday evening, October 22. As usual there was a large audience in attendance and the program seemed to meet with its hearty approval, especially Miss Dilling's contribution. The young American is indeed an artist in every sense of the word. In her interpretations she disclosed excellent technique and brilliancy. In fact, the audience waxed so enthusiastic over her that a woman sitting next to the writer exclaimed after her first number - "La Source," Zabel - "Isn't she wonderful?" And she was! Her numbers included "Le bon petit roi d'Yvetot," arranged by Grandjany; a merry old French tune; Hasselman's "March Militaire;" "Danse Orientale," Harriet Cady, and impromptu caprice, Pieme.

Mr. Welsh, who is an old friend of the Globe audience, was heard in the Beethoven sonata, op. 10, No. 3, and a group of shorter pieces by Brahms, Sgambati, Schubert-Liszt and Paderewski. He was given a warm reception and his playing made another fine impression.

Miss Robertson did not seem to be in the best of vocal condition when she started out with her big aria, "Voce de Donna," from "Gloconda." She sang off pitch and forced in the upper tones. In her group of songs she appeared to better advantage.

William Gustafson, Jr., who possesses a voice of sonorous beauty, greatly pleased his hearers. He sings with style and his diction is particularly clear. Accompanied by Mary Capewell, he was heard in "Di Sposo, di padre," from "Salvatore Rosa," Gnomes, and in songs by Mendelssohn and Haile, as well as in an Old English and several Swedish folk songs. The duet from "La Gloconda," sung by Miss Robertson and Mr. Gustafson, closed the program.

Hans Hess, Cellist

Hans Hess, widely known throughout the Middle West, gave a cello recital on Wednesday afternoon, October 22, in Aeolian Hall, scoring a decided success, his playing being admired in every number. Tonal beauty, facile technique, and musicianship were strong characteristics of his performance. His program contained a sonata, Marcello; "Variations Symphonique," Boellman; "Kol Midrei," Bruch; rondo, Boccherini; adagietto, Loomis; "French Village Song," Popper, and Lalo's concerto in D minor. Mr. Hess was heartily applauded and recalled many times, responding with two added numbers: "Orientale," Gai, and "Traumerei," Schumann. Junil Rosine accompanied artistically.

OCTOBER 23

New Symphony Orchestra-Jacques Thibaud, Soloist

As far as one could judge, every seat in Carnegie Hall was occupied on Thursday evening, October 23, for the second concert in the New Symphony Orchestra series, with the exception of one box, the occupants of which had evidently been discouraged by the witness of a bad easterly storm. Mr. Bodansky played a program without a symphony, its usual place being taken by the Brahms concerto for violin, a magnificent symphonic work in itself, with Jacques Thibaud as soloist.

The proceedings opened with Mendelssohn's "Ruy Blas" overture, to which even the extreme precision and incisiveness of the Bodansky interpretation could not lend a semblance of real emotional life. Then came Debussy's "Iberia" the second of the "Images." Lawrence Gilman, who does program notes for the Bodansky organization, says that "Iberia" is almost the last of Debussy's works that truly represents him, a dictum with which the present writer cannot at-

all agree. Technically, as far as expert handling of the instruments goes, and as concerns originality of polyphonic voice leading, it is the equal of anything this composer did for orchestra, but the themes are exceedingly short breathed and most of them quite uninteresting in themselves. After three hearings the composition is not growing in interest, and the impression of its sterility and lack of vitality has been only increased. It is an extremely difficult score and a test for any orchestra, let alone one that has been organized such a short time as the New Symphony; nor do we believe that Mr. Bodansky is particularly sympathetic to this delicate and illusive style of music. It was played well, remarkably well in fact, but there was very little of that peculiar atmosphere which the works of the French master absolutely demand.

Concluding orchestral numbers were Berlioz' scherzo, "Queen Mab," and the Rakocsy march from the "Damnation of Faust" music. The scherzo was the best bit of orchestral work of the evening. It was splendidly done. String and wood did their best playing in etching its delicacies cleanly, while the horns - by no means impeccable throughout the rest of the evening - deserved a special word for excellent playing in the very difficult passages. The Rakocsy march was decidedly noisy, and that is exactly what the Rakocsy march should be.

Mr. Thibaud, greeted with great enthusiasm, did justice to the exquisite beauties of the first movement of the Brahms concerto, one of the finest compositions that came from the pen of the master. The French artist approached the Viennese master with a splendid sympathy and an intellectual grasp of the depth and inner meaning of the music, thoroughly reflecting them in his interpretations. The second movement was also finely done, the clean pure tone always characteristic of Thibaud being especially noticeable in the arabesques of this section. If the final movement did not have the brilliance which it sometimes has, it was due not to any lack of effort on the part of Mr. Thibaud, but to the fact that the strings simply would not sound brilliant in the misty, moist atmosphere of the evening.

Aubrey Yates, Tenor

Aubrey Yates, appeared in a song recital at Aeolian Hall on Thursday evening, October 23, in a program of French, Italian and English songs. The young singer possesses a pleasing tenor voice which he uses discreetly. Bryceson Treharne gave excellent support at the piano.

Helen Jeffrey, Violinist

Helen Jeffrey, a young American violinist who has been trained in her native country, gave a recital at Aeolian Hall on Thursday afternoon, October 23. A large audience was in attendance and warmly received the artist. She has been carefully schooled, is the possessor of a sound technique and a musicianship that makes her work all the more notable. She displayed considerable poise, and her interpretations were varied in color. In short, Miss Jeffrey is a violinist well worth hearing. The program included the Bach sonata, No. 3, in E major, numbers by Lalo, Chausson, etc. Francis Moore furnished admirable accompaniments.

OCTOBER 24

Lester Donahue, Pianist

A large and responsive audience greeted Lester Donahue, pianist, at Aeolian Hall on Friday afternoon, October 24, where he was heard again after quite an absence from New York. Mr. Donahue selected the following program: prelude and fugue in D major, Bach-Busoni; sonata in B minor, Chopin; "Poisons d'Or," "La Soiree dans Grenade," walse "La Plus que Lente," and "Minstrels," Debussy; polka, Rachmaninoff; "Au Jardin," and "Icelandic," Balakireff. It is not necessary to say that the pianist interested his hearers; his clean-cut style was much in evidence and there was also opportunity for the display of his fine technique and colorful interpretations. Except in one instance where Mr. Donahue suffered from a lapse of memory, his playing merited the warm applause that was his after each group.

Cecil Burleigh, Violinist

Cecil Burleigh gave a recital in Aeolian Hall on Friday evening, October 24, which was attended by a representative audience largely consisting of professional and amateur violinists. Mr. Burleigh, who enjoys an international reputation as an American composer, was heard at this concert in the dual capacity of composer and violinist. Although he appeared as violin soloist at a special concert given at Columbia University in the early spring, this may nevertheless be considered Mr. Burleigh's debut before a metropolitan audience. He possesses all the attributes which tend to place him among the foremost of his profession: technique, reliable intonation, a big, broad and resonant tone, and above all, musicianship.

In the opening number, Handel's sonata in D major, in which Francis Moore assisted at the piano, Mr. Burleigh's musicianly performance created a deep impression upon the musical audience. His rendition of Bach's air on the G

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NEW YORK CONCERTS

(Continued from page 10)

string and bourree strengthened this and elicited spontaneous applause. The other program numbers were exclusively compositions by the concert giver and comprised his concerto, No. 2, "Old Bruin," "Hallowe'en," "Coloring," "Autumn," "At the Brookside," "The Huskers," "Hills" and "The North Wind" (concert etude). Three of these pieces were redemanded. The concerto, which was recently performed both in this city and at the Lockport, N.Y., Festival, and which was thoroughly reviewed in a previous issue of the MUSICAL COURIER, won admiration. Mr. Burleigh played this beautiful work with dignity and feeling. The group of eight small numbers was also enthusiastically received. Rarely has an artist received a more hearty greeting at a New York debut than was accorded Mr. Burleigh.

Grace Castagnetta, Child Pianist

An event of unusual interest took place in Carnegie Chamber Music Hall on Friday evening, October 24, when a child of nine years rendered a program of master compositions of piano literature. Grace Castagnetta, although attending public school, finds time to practice on the piano about two hours daily.

As Mr. Granberry pointed out in a few introductory remarks, "Grace was more than fortunate to have been accepted as a pupil at the age of nearly seven years by no less an authority than Dr. Eisenheimer, who has provided her with a firm foundation, technically and musically, and is now giving her a thorough training along the lines of the great classics. This thorough training was demonstrated in the two part inventions of Bach, Mozart's fantasia in D minor, and the sonata in G minor, op. 49, No. 1, by Beethoven. Other numbers on the program were four pieces from Schumann's "Album for the Young," op. 68; Chopin's nocturne in E flat major; Grieg's mazurka from op. 18, and two pieces by MacDowell, all of which were rendered with an astonishing degree of finish and musicianship. The entire program was played entirely from memory.

OCTOBER 25

Singing Society Svea

Ole Windinestad conducted the Scandinavian singing society, Svea, at a well attended concert held in Aeolian Hall, October 25, this being its twenty-fifth anniversary. Fairly good singing was done by the men. A string orchestra of two dozen members played works by Grieg and others, and Greta Torpedie, soprano, sang two groups of Scandinavian songs. In these she was very successful, singing encores following each appearance and receiving a gorgeous wreath of flowers. Joel Mossberg, a Chicago baritone, is a pleasant singer, and he too won applause. Harold Spencer was the accompanist.

Jacobs Heifetz, Violinist

Suave, fluent, finished, appealing, delightful was the playing of Heifetz at his first New York recital this season on October 25, and a vast Carnegie Hall audience testified by its vociferous and climaxed applause how the young artist has endeared himself to the public of this city. His marvelous technic, polished phrasing, and beautiful tone are as much in evidence as ever. He is a phenomenal violinist. He played the Cesar Franck sonata, Brahms' "Sootch" fantasia, and some shorter pieces including especially interesting works by Godowsky and Cecil Burleigh.

OCTOBER 26

Ralph Leopold, Pianist

Ralph Leopold gave his debut recital in Aeolian Hall on Sunday afternoon, October 26.

The pianist made an excellent impression, disclosing thorough musicianship, a well developed technic, and a fine sense of color and interpretation. His program contained the toccata and fugue in D minor (Bach-Taubig), Variations Serenades (Mendelssohn), four preludes, op. 11 (Dohnanyi), Poeme (Mazurka), "Orientale" (Amani), Debussy's ballade and dance, two numbers by Cyril Scott - "The Garden of Soul Symmetry" and "Paradise Birds" - and Percy Grainger's "Colonial Song" and paraphrase on Tchaikowsky's "Flower Waltz," to which he added as encores Wagner-Liszt's paraphrase on "Wakyrle," "The Music Box," by Liszt, and a nocturne by Chopin. Mr. Leopold was particularly successful in the rendition of the Bach-Taubig toccata and fugue, the rhapsodies by Dohnanyi and the Debussy numbers, in all of which his excellent musicianship was the outstanding feature.

Josef Lhevinne, Helen Stanley and Orchestra

New York's great Hippodrome was filled nearly to the last seat on Sunday evening, October 26, with an audience which proved by its enthusiasm that it is not only a "circus" program that will attract Sunday crowds to the Hippodrome, but that legitimate music draws just as well. Nikolai Sokoloff, leader of the Cleveland

Symphony Orchestra, conducted an orchestra made up of members of the New Symphony Orchestra, the first number being the fourth Tchaikowsky symphony. It would be idle to say that its performance by this body of men who had never played it together before, who had had but one rehearsal, and who were working under a conductor strange to them, was ideal. The principal fault was a tendency to drag the tempos despite the conductor's efforts, but taken all in all it was an interesting reading of a fine work and demonstrated Mr. Sokoloff's ability to secure definite results against heavy odds. Mme. Helen Stanley sang the letter aria from "Eugen Onegin," and pleased the audience so well that she was compelled to add two Tchaikowsky numbers for encores. Mme. Stanley is one of our best native artists and this fresh demonstration of the beauty of her voice and the excellence of her art made one regret that she is not to be heard regularly with one of the leading operatic companies.

The clou of the evening was the first appearance of Josef Lhevinne, the Russian pianist, after his long term of confinement to his home in Gruenewald, near Berlin, during the war. Mr. Lhevinne, welcomed warmly and long when he appeared, played the familiar B flat minor concerto. He evidently had not lost any of his art since his last appearance here. He is a pianist of sound musicianship and ample technic. His tone coloring has, as ever, many varied shades and his reading of the concerto was indeed satisfactory. The audience liked him and proved its liking by hearty applause. Mr. Lhevinne is an artist of sterling worth and his return to this country for an extended season of concerts and recitals is very welcome. There will be opportunity to go into his playing more in detail after the more varied program of his first recital. The concert ended with a spirited performance of the "Marche Slav." Special credit must go to Mr. Sokoloff, by the way, for his fine accompaniment to the concerto by no means an easy bit of work for him and his orchestra.

Fritz Kreisler, Violinist

Carnegie Hall was stuffed to suffocation on October 26 with enthusiastic listeners when Fritz Kreisler made his first post-war appearance here. Neither the musician nor the virtuoso has lost in knowledge or skill during the past two seasons, and the very cordial reception Kreisler got was due to his art as much as to his personal popularity.

His keenly marked, incisive interpretations, his variations in style from the piquant to the dramatic, and his brilliant technic and warmly colored tone exerted all their old time charm. He played Tartini, Vivaldi, Viotti, Gluck, Kreisler, Rimsky-Korsakov, etc.

Mrs. Edward A. MacDowell

Mrs. Edward A. MacDowell was the guest of honor at the first informal "at home" of the season held at the Brooklyn Music School Settlement, Sunday afternoon, October 26. Besides playing several works by her celebrated husband, among them "To the Sea," "Sea Song," "1820," the andante from the Celtic sonata, "To a Water Lily," "To a Wild Rose," "Br'er Rabbit" and "March Wind," Mrs. MacDowell gave a very interesting talk about the composer's student days and other facts of interest about his life.

Sara Frank, a talented pupil of the school, rendered "Autumn," "Will O' the Wisp," "Unole Remus" and the Hungarian etude, by MacDowell, and Evelyn Swenson, also a pupil, sang in a delightful manner his "The Sea," "Folk Song," and "Midsummer Lullaby."

Rose Austin, Messo-Soprano

On Sunday afternoon, October 26, Rose Austin made her debut in the musical world by giving a song recital at the Princess Theater. She is the possessor of an excellent mezzo-soprano voice and her tones are large, round and sympathetic. In a program of enough variety to test the ability of any singer, Miss Austin's interpretations were delightful and her enunciation clean and distinct. Many encores were necessary. Jerome Bohm proved an able assistant and an addition to the success of the concert.

OCTOBER 27

Elsa Fischer String Quartet

The Elsa Fischer String Quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Weidhardt, viola, and Carolyn Weidhardt, cello, appeared for the Sunday Evening Music Club on October 27, at the residence of Mrs. Collette, 313 West Seventy-seventh St.

A quartet by Max D'Ollone opened the program and proved to be a fascinating number, and its rendition by the Elsa Fischer String Quartet was unusually charming. The other ensemble number, Schubert's quartet, op. 135, No. 1, in which the four artists infused warmth, fire, and tonal color, was rendered with that unity of thought which invariably characterizes the work of the organization and which has gained for it such fame throughout the country. Lola Jenkins, soprano, sang two groups of songs comprising "My Lovely Gelia" (Monroe), aria from "Manon Lescaut" (Puccini), "Jeunes Fillettes" (Wekerlin), "Ob-

stination" (Fantilles), and "Robin, Robin, Sing Me a Song," by Spross.

Ottillie Schillig, Soprano

Ottillie Schillig, soprano, made her recital debut at Aeolian Hall on Monday afternoon, October 27. The one thing that could be found fault with was her program. The songs were as a whole too much of one color - and that a gray - and there was too little life and joy. But the singer herself turned out to be one of the most promising who has made an initial bow in New York for some time. She has a voice of unusually sympathetic quality, developed evenly throughout its register; she knows how to use it; and she has a gift for vocal coloring and song interpretation rarely developed so far in so new an artist. The audience thoroughly appreciated her work.

Lotta Madden, Soprano

It is a fine thing to awaken instant attention, as Lotta Madden did in her song recital at Aeolian Hall, October 27, then to augment this interest with every succeeding number, drawing such plaudits as are given few singers. She "has a way with her," Celtic or otherwise, which captures the audience, and at the same time gains the sympathetic interest of fellow-singers. Her voice is clear as a bell, as the saying goes, ringing out high soft A's, or dramatic B's, as in Veracini and Beach songs. She knows how to build a climax, proven in Duparc's "Chanson Triste," and she can put intensity where it belongs, as in Carpenter's "I Am Like a Remnant of a Cloud," "La Pluie" (Georges) and "My Little House" (Pierce) had to be repeated. Francis Moore played accompaniments of an excellent sort.

OCTOBER 28

Daniel Jones, Pianist

Daniel Jones, a St. Louis pianist, was heard in his first New York recital at the Princess Theater on Tuesday afternoon, October 28. Undoubtedly the impression he made upon his responsive audience was most favorable. He displayed a well developed technic, good rhythm and considerable musical feeling and insight. In the Liszt sonata in B minor, Mr. Jones also disclosed temperament. A serious performer, this newcomer is certain to go far in his profession. Other numbers on his program were by Schumann, Brahms, Debussy and Chopin.

Rebecca Davidson, Pianist

Rebecca Davidson gave an interesting recital on Tuesday afternoon, October 28, in Aeolian Hall, playing the chaconne (Bach-Busoni), sonata, op. 31, No. 2 (Beethoven), a group of six Chopin numbers - impromptu, op. 36; etudes G flat, A flat and E; prelude, E flat, and walse, op. 43 - "The Contrabandist" (Schumann-Taubig), as well as Liszt's "Au Bord d'une Source," and "Venezia e Napoli." The young artist disclosed much to admire in her playing. Although adhering to the ideas of the various composers, she displayed marked individuality in her performance, which greatly enhanced her value as a solo artist.

Jules Falk, Violinist

Aeolian Hall was well filled Tuesday evening, October 28, when Jules Falk, violinist, gave his New York recital. Opening the program with the suite in G minor, by Eccles, he at once attracted the attention of his hearers which he held until his final encore. Technical difficulties were mastered with ease, and in the Burleigh A minor concerto, particularly, he displayed his skill to splendid advantage. His other numbers were rondoau, "Le coucou," by Daquin; larghetto, Nardini; allegretto, Boccherini-Kreisler; "Chant du Voyageur," Zeckwer; "Miniature," Moore; "Caprice Espagnol," Kotten; scherzo walse, Chabrier melodie, Tchaikowsky and "Le Carnaval russe," Wieniawski. Francis Moore was at the piano.

OCTOBER 29

Globe Concert

Greta Masson, soprano; Helen Jeffrey, violinist; Lionel Storr, bass; and Adele Rosenthal, pianist, were the soloists who entertained the unusually large Globe concert audience on Wednesday evening, October 29. Miss Masson first sang a group of six songs, prominent among them being "Grandma's Prayer" and "Cunin's Little Thing" (Hageman), Francis Moore's "Swing Song," and Frederick W. Vanderpool's "I Did Not Know." These served at once to demonstrate to the audience that she is a singer of unusual attainments. Her voice is a soprano of wide range, beautifully schooled, and she is, through her fine musicianship and intelligence, able to make the most of each detail. A most attractive stage presence enhances her qualifications as an artist. Miss Masson was also heard in "Il Dolce Canto" (theme and variations), by Rode, which she handled with consummate art. Francis Moore was a sympathetic accompanist.

Helen Jeffrey also made an excellent impression. She is one of the finest talents that the writer has heard in quite some time. Her technic is excellent, her bow agile and easy, and she brought much to interest the audience into her playing. At the close of her first group

(Continued on page 16)

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Forward and Upward—that is the slogan which the MUSICAL COURIER has adopted for these days marked with so much dread despair in quarters where there is no vision, no breadth, no fearlessness, no hope, no fight. It is not the brave and the progressive spirits whose voices are heard in our land today, but the weak, the cowardly, the reactionaries whose wild chorus drowns out the words of wisdom and of cheer. The ills are rampant in the world—Socialism, Syndicalism, Bolshevism and the rest—and whatever of inherent value there may be in those theories and practices has been seized upon by the mob and prostituted into an excuse for lawlessness, anarchy, and moral, political, and commercial riot and violence.

Forward and Upward—that is the cry not only of the MUSICAL COURIER but also of all other true Americans and American institutions imbued with the proper love for their country and the deep belief in its present unassailability and its future imperishability. Real Americans have an aim of their own and it is the most glorious and irresistible aim of them all. It is—Optimism.

It was not difficult to make the foregoing predictions. They were based upon what always has happened after war in every country of the world. It happened here after the war of the Revolution and after the Civil War. It now is happening in Europe as well as in America. In fact, after the war of the Revolution such chaos reigned in this country, that, having obtained their freedom, the Colonists did not know what to do with it, and actually talked for a time of establishing an American monarchy with an American George—George Washington—as king.

Far seeing persons always feared the possibility of what happened in 1914, for their knowledge of history and of the world's practical experience enabled them to foresee the social and financial unrest and turmoil sure to follow upon the disturbance of the peace of the whole world. The moral effect of the stoppage of all industry and the inculcation of war feeling (a euphemism for savagery) and the financial result of the cessation of international commerce and exchange relations, were matters as inevitably certain to come with the end of hostilities as darkness follows daylight and winter succeeds autumn. A few days after the war broke out in 1914 two individuals stood at the MUSICAL COURIER office windows and looked out upon Fifth Avenue. One of them said: "It is sad to think that the same cheering crowds which today are parading the main streets of Berlin, Vienna, Paris, London, Rome, and St. Petersburg and shouting for war, ere long will be surging along the same thoroughfares begging for bread." When the armistice day finally came, the same prophetic person remarked to his hearer of 1914: "Look out upon that frantic, yelling, joy-filled mob, overflowing Fifth Avenue. In a few months, after the troops return, those vociferous celebrants will be a maddened mass of radicals demanding the retention of war jobs and war pay, and the resumption of pre-war laws and the pre-war cost of living."

But always it has been the Forward and Upward spirit that has saved a land from the

after effects of war, and no land is a more eager, vital, and successful exponent of the doctrine of Forward and Upward than America. America does not purpose to abandon its ideal goal because of the discontent and demonstrations of bands of agitators, most of whom are of foreign birth or extraction and have managed to win over to their cause the ever present contingent of natives who always are ready to answer to the call of disorder, disintegration, rowdiness and even crime. Every land in the world has such strata of population, and America because of its huge numbers of inhabitants and its "melting pot" qualities of race, no doubt harbors more persons of uncertain convictions than any other country that ever existed.

Strikes are the order of the moment because strikes make the most elementary appeal to the most primitive human instincts. Even the least educated laborer has recognized the 1914-19 demonstration of organized might and force. Germany started the war successfully with organized might and force but finally was beaten by superior organized might and force. Labor understands the gigantic power of centralized cooperation and organization and it also understands to the full the great argument of the labor leader: "Do you fellows want shorter hours, more pay, and a share of the profits? If so, all you have to do is to strike." The fact that our country still is staggering under the burdens created by war means nothing to the elements bent on ameliorating the condition of their own class and bettering their individual fortunes. Unfortunately the unpatriotic profiteering of many rich persons during the war presented an eloquent example of how easy it is to exploit the public need for private gain. The profiteers are reaping the whirlwind they have sown, for now their workmen are howling for a division of the unholy loot. The profiteers are fighting desperately all along the line to protect their booty, and as between the two warring forces, the honest and conscientious employer and the hard working middle class and professional population are being ground under foot and slowly but surely driven to destruction.

It is not the province or the desire of the MUSICAL COURIER to judge the legality of striking, or to pass upon the merits of the various labor "walkouts" and "lookouts" all over the country. Also this paper has no comment to make upon the actions of the Government and no guess to offer as to whether any other officials or any other party could have prevented the present situation or hit upon better measures to improve it. The issues at present are too many and too involved to be disposed of by mere argument or by ready made dogmas and doctrines. Certainly abuse and recrimination are the worst remedies in the world and lead nowhere. They do not, for one thing, lead Forward and Upward.

The MUSICAL COURIER knows definite facts about only one strike and that is the printers' strike in New York. Our readers have been told in a previous number of this paper about the issues at stake and there is no need to repeat them now, except to emphasize once more two facts:

(1) That an arbitrary position has been taken by the leaders of the local printing trades unions, and that while the employing printers have offered to arbitrate any and all differences, these offers have been rejected on the part of the leaders of the men.

(2) That most of the large monthly and weekly publications of New York agreed in the beginning of the controversy not to issue their papers in printed form until the leaders of the local unions would listen to reason. Among the few that immediately broke these agreements and rushed out of town to have their work done was a certain musical weekly. The MUSICAL COURIER and several other papers came out with photo-typewritten issues, but the musical weekly that broke its agreement sent to another city to have its paper printed. Evidently the "scrap of paper" meant as little to Germany as a "gentleman's agreement" meant to the deserting musical journal in question.

MUSICAL COURIER readers are familiar with the emergency numbers we put forth, and doubtless are able to surmise what infinite care, hard work, and expense made the feat at all possible. The publishers and editors of this paper intend to keep on in the same manner and spirit. The issues at stake will be fought to a finish.

Forward and Upward—that is the cry echoing and re-echoing all over the broad reaches of our beloved America.

Forward and Upward is the slogan that music and its allied interests have made their working motto. Not during the war and not after the war was there any weakening of this ideal.

The Great Northwest music made its most conspicuous advance after 1914. Several managerial bureaus with extensive concert courses of the best artists carried frequent concert delights to many communities that had not known them before except at the rarest intervals. Portland and Seattle have been enjoying symphonic treats given by their own orchestras. Big music schools flourish in Oregon and Washington.

Godowsky's Master Classes made brilliant musical history in that section. Forward and Upward indeed is the cry of the young, ardent, ambitious, great Northwest.

Further South on the Pacific Coast there is San Francisco to carry on the Forward and Upward movement, and it is doing a noble share in the total development of America. Aside from all its other active musical doings, San Francisco deserves an enduring tablet of fame and everlasting gratitude from cultured persons everywhere, for keeping up its orchestra throughout the war in spite of troublous finances and countless other discouragements. This season marks the securing of the biggest guarantee fund the San Francisco Orchestra ever has had, and its recent concerts have been given before vast audiences whose enthusiasm was limitless.

All over the Pacific Coast are music clubs and music schools where the harmonious art is fostered lovingly, but perhaps no spot there shows greater desire for the best than Los Angeles. That remarkable city now has two symphony orchestras of first class proportions, and quality. Adolf Tandler and Walter Henry Rothwell are the conductors. The latter has just made his initial appearances in Los Angeles, and the city took him warmly to its heart. The inimitable Behrmer is doing a great work for his town, as he is not only a musical manager but also what the West most tersely and admirably calls a "booster." He is a shining example of the Forward and Upward drive. He works while others sleep. He is a marvelous dynamo of human energy. His concert courses are beginning to instill the Forward and Upward into musical Arizona and New Mexico. Idaho and Wyoming have been opened up chiefly through the agency of the Portland concert bureaus. Also North and South Dakota, Tulsa, in Oklahoma, is a phenomenally progressive factor in tonal matters. Kansas and Nebraska have made history with their music courses at the Universities, their festivals, and—the Wichita Orchestra. Utah is alive with music. Salt Lake City has a world famous organ and organist, its home orchestra, and has given its own performances of grand opera. Then, too, it has given to the world that fine artist, Lucy Gates.

Forward and Upward is a device that seems particularly in place with the Rocky Mountaineers, who think high thoughts, see vast spaces, and breathe the rarified atmosphere. That is why Denver started its symphony orchestra and made a reputation as a town that always supplies large audiences for the recitals of the solo artists. Texas is in line with the Forward and Upward march of the rest of the States. In fact, Texas is a paradise for music teachers and visiting musical performers. Symphony orchestras have been founded in Fort Worth, San Antonio, Dallas, and Houston.

Even the easy going South has aligned itself with the Forward and Upward forces. New Orleans, after some years of operatic quietude, now resumes its activity in that field and is giving an excellent season at its celebrated old opera house, under the business direction of Harry B. Loeb. Concerts of Galli-Curci and the McCormack calibre are supplied to New Orleans by that doughty young impresario Robert Hayne Tarrant. Tennessee boasts two admittedly musical centers in Memphis and Nashville. Alabama and Florida in their recent concert and school doings have come into the fold with a rush. Georgia rests its case with the Atlanta operatic and other musical manifestations and gets a truly honorable mention. Hats off to a Southern city that spends \$100,000 for one week of opera. North and South Carolina and Virginia are festival centers whose importance grows from year to year. West Virginia has Clarksburg, with a music club whose liveliness is out of all proportion to its necessarily limited membership.

Has Chicago the Forward and Upward push? Do the Niagara Falls fall? Does a duck swim? Is the world round? Chicago is the very incarnation of Forward and Upward. Decades ago Chicago had its home endowed symphony orchestra with a \$1,000,000 fund raised through popular subscription. Chicago's mammoth and able music schools need no reminding word in this article. And the Chicago Opera is a living, propulsive, piquant, picturesque reality. Chicago is the musical wonder spot of America.

Cincinnati is another beehive where everything seethes in a musical way. The Cincinnati Conservatory is a national institution—the May Festival, too. The orchestra is the pride not only of its own city but also of all the other places where it has appeared. A Cincinnati, (Miss Dow, glory to her name) bequeathed \$700,000 to the orchestra and other Cincinnatians are supplying the rest of the funds needed to keep the great organization at the highest point of symphonic achievement. There is possibly more musical understanding in Cincinnati, per capita, than in any other American city. The rest of Ohio, too, is pulsing to the Forward and Upward emotion. Akron, in particular, is the place to be watched in the future. The city's rubber industry has made the place rich, and fortunately much of this wealth has come into the hands of persons who believe in the civic importance of music. Keep your eye also on Cleveland and Nikolai Sokoloff's orchestra.

Next to Chicago, one associates Detroit with the Forward and Upward belief. A new orchestra,

a new auditorium, big music schools, vast concert courses, and other great musical enterprises to come. (This is a secret).

Maine has its festivals and Father Chapman (and Mrs. Chapman) Massachusetts has Worcester and Boston. We pass Boston by in respectful and awestricken silence. The musical history of the Hub is too vast to be detailed. Connecticut's Yale University and its music department under Dr. Horatio Parker suffice for the tonal glory of all the State.

Forward and Upward sweeps the musical wave also over Wisconsin, Indiana, Iowa, the District of Columbia, Kentucky, Missouri. The last named State has Kansas City and St. Louis, both of them associated intimately with the symphonic life of America. In Kansas City operates one of the most modern and successful conservatories of this century. Concert courses cover Pennsylvania, but Philadelphia needs them not. It has grown into a magnitudinous musical metropolis. Philadelphia sleepy? That myth was exploded the moment Leopold Stokowski landed there and began to prove that a city's musical life is bound up indissolubly with its symphony orchestra. The current drive for a \$1,000,000 permanent fund is completed successfully and now the Philadelphia Orchestra is saved to the country. It comes to New York and startles this self-satisfied town out of its complacency every month or so during the winter.

Retracing our steps westward we encounter Minneapolis, in the same class with Detroit and Chicago, as a community where words are put into action and commercial triumphs are not deemed sufficient to entitle the town to fame. Minneapolis' orchestra is one of the proudest achievements of our countrymen and countrywomen in music. Minneapolis is doing another great work by planting the musical needs in its public schools. Thanks largely to the initiative of Emil Oberhoffer.

(Public school music is a matter that requires pages of space to record everything that is doing in that direction. The children have caught the germ of Forward and Upward. And what the public schools begin the mechanical music instruments are completing).

New York, a little hamlet on the banks of the Hudson, is prospering nicely and modestly in music, as becomes such a shy and retiring place. The village op'ry house is busy every once in a while and an orchestra is heard now and then. On Sunday the sound of the church organ is distinctly audible. Several elegant musicians make appearances occasionally. There is a new village band led by Art Bodansky and it is giving the other organizations of the same kind a run for their money. The rest of the leaders, Walt Damrosch, Joe Stransky, Pete Montoux, Modest Altschuler, Alf Hertz, Fred Stook, and Gene Yeaye all allow that Art is a good man with the stick. Even in the good old summer time New York has bands going and most of the town walks over to the stadium to hear Arnold Volpe and his boys, or else squats on the lawn at Columbia University and listens to Eddie Goldman and his galaxy of musical talent. All the youth as well as older persons are seen at the summer concerts, and a good time is had by all there and at the ice cream and soda parlors afterwards. One of the wealthy men of the town, A.D. Juilliard, left \$500 or maybe it was \$5,000,000 to do good for music, and all the musicians are willing to help to do it good. Oh yes, New York is quite a perky place so far as music is concerned....

American composers no longer feel like step-children. They have been caught in the swirling Forward and Upward current and are expressing themselves with new courage and eloquence. The orchestras have taken up the cause of the native music maker, prizes are being offered for him (and her) on every side, organizations of composers and those willing to assist them in getting hearings have been formed by the score, and new American operas are slated for production.

Forward and Upward is and always has been the keynote of the work of the National Federation of Music Clubs. Forward and Upward is the new spirit of the State Associations of music teachers everywhere. Forward and Upward in music animates the piano manufacturers even beyond the question of sales, for they are the supporting force of a great idea, the Bureau for the Advancement of Music, which is doing a wonderful work even if quietly performed.

Forward and Upward go the musical managers who have the impetus to keep pace with the on-rushing conditions. Forward and Upward go the hordes of great artists who come here from Europe each season to reap rich reward from those dear and adoring Americans. Never in the previous history of the world has any country harbored so many renowned musical persons as are harbored here now.

Only an infinitesimal part of the Forward and Upward process of music in America has been recorded in this sketchy resume which is not meant to be complete. The omissions can be filled in easily by those who know.

All of us are joined in the heartfelt, whole souled, invincible, overpowering belief that A-

merica is safe and will reach its glorious and dazzling destiny. Let us all carry on in confidence, and hope, and joy. Forward and Upward, all of us!

TWO NEW CONCERT HALLS FOR NEW YORK

S. E. MacMillan, manager of the New Symphony Orchestra, makes the announcement that a recently organized holding company has leased the property at 23, 24, 26 and 28 West Sixty-third street in the rear of the Century Theater, and will immediately remodel it into a concert hall devoted to the interests of the so-called "legitimate" musical artists. About \$300,000 was involved in the real estate deal by which the property was acquired. It is expected that the new auditorium will be ready for occupancy about December 15. It will have a seating capacity of 1,200. The project was the result of the unprecedented demand for concert dates at such places as Carnegie and Aeolian halls by artists who desire to give concerts and the fact that these halls are already booked solid for the season.

That New York has needed an additional hall in which to give concerts was demonstrated conclusively this week by the number of applications received for dates at the new concert hall which is now being constructed in West Sixty-third street, between Broadway and Central Park West. The mere announcement that such a hall would be open for business about the middle of December has resulted, so it is claimed by S. E. MacMillan who is to manage the hall, in the receipt of more than 100 requests from artists wishing to give recitals.

The opening concert probably will take place on Sunday afternoon, December 14. Winton and Livingston, managers, have applied for twenty dates. The Wolfsohn Musical Bureau has taken many dates, and applied for the use of the hall every Sunday afternoon during the season of 1920-1921.

The work of remodeling and decorating the hall has been in progress for some time. The contractors declare they will complete the alterations in ample time for the opening date. In the changes being made are included an extension and enlargement of the stage and the rebuilding of the foyer. The house will seat 1,000.

It is reported that John Charles Thomas, the baritone, has purchased a tract of land at 197th street and Webb avenue, in the Bronx, New York, and that he will erect there a concert hall seating about 1,000. The idea is by no means a bad one. There undoubtedly is to be found in the Bronx an audience for certain artists which, while it would never think of travelling all the way down town of an evening to Aeolian Hall or Carnegie Hall for a recital, would attend one were it given near home and at a popular scale of prices. Plays which have run for long seasons in the down town (Manhattan theaters are sent out of the so-called Subway Circuit of upper Manhattan and the Bronx with notable success and it is reasonable to believe that parallel conditions exist in the case of musical attractions.

INEFFICIENCY

THE MUSICAL COURIER has made it its business to defend the New York managers against many of the complaints which dissatisfied artists have brought against them and to demand a full knowledge of the facts in all cases, for, more often than not, such complaints arise from a misunderstanding or misapprehension on the artist's part and the manager is in no way to blame. But there certainly was a glaring instance of - let us say - managerial indifference in the case of a recent Carnegie Hall recital. In the first place, nobody in authority in the managerial office was even interested enough to be present at the recital. The only person from the office whom we saw was the handy man, who usually sits about the front office in his shirt sleeves and who ornamented Carnegie Hall by standing in the outer foyer smoking a cigar. Inside there was an audience pitifully small, almost lost in the great spaces of the hall. There are so many recitals that it is even hard to get people to go to them on free tickets nowadays in the case of a debutant. The artist in question, was no novice, but one of decided reputation and it was quite evident that efforts to distribute the tickets had been at least woefully unsystematic. Again, the recital was started half-an-hour later than the usual time, with the result that critics who had gone to the hall, expecting it to start at the customary hour, were obliged to leave even before the first number in order to cover an important recital being given at Aeolian Hall at the same time. It is true that but few managers are guilty of such indifference, which amounts to a direct insult to the artist who employs and pays them; but unfortunately, such conduct on the part of one casts discredit, in the minds of the careless thinker, on the business as a whole.

What, for instance, must one think of another manager, of whom the MUSICAL COURIER recently asked the address of one of her art-

ists? The manager did not even know that the artist was in New York, although he had moved here some little time ago.

What would such methods of buying and selling goods be thought of in any line of "straight" business, so called? It is things such as these that have led to the sneering remark, too often heard, to the effect that musical management is no real "business." It is a business, just as much as selling shoes, ships or sealing wax; but too many who are in it work in an unbusinesslike way. As long as such unsystematic and amateur "managers" remain in the business, their lack of ability - or of energy - brings an undeserved reproach upon able and conscientious managers who are in the great majority. We have an idea the newly formed managers' associations would do themselves a lot of good by starting a little house clearing campaign within their own ranks.

The Jugo-Slav Government is starting in promptly to attend to the cultural end of the development of its peoples by the establishment of a national opera house at Laybach, formerly an Austrian city.

That most practical encourager of the development of good native music in America, Mrs. F. S. Coolidge, announces the annual Berkshire prize for 1920. This year the competition is to be for a string quartet and the prize is before \$1,000. Details of the prize offer will be found in the news columns of this issue.

One of the principal troubles with which the organizers of new symphony orchestras in this country have to contend, is the lack of men who have had really first class training. This is very true, even in New York, as witnessed by the mediocre material which Mr. Bodansky had to accept for his new symphony orchestra. A very practical step to remedy this condition is that of Walter Damrosch's, in offering three obse scholarships at the Institute of Musical Art, New York.

The Society for the Foundation of a National Conservatory of Music is not idle and held a meeting recently at which interest in the project was found to be undiminished on the part of the committee and members. It was realized that at this time Senator Fletcher's bill for a National Conservatory would have scant attention in the legislative bodies at Washington, but a report of the proceedings at the meeting was sent to him, and the executive committee enjoined upon all the officials of the S. F. M. C. the advisability of forming local branches so as to be ready for action when the proper moment comes - strikes, peace treaty, and politics permitting.

At the Padeloup concerts in Paris on Saturday, November 8, the playing of German music was resumed with the inclusion of the prelude of "Die Meistersinger." There was audible protest on the part of two persons in the audience, both of whom were conducted out of the hall by policemen who were on hand expecting such an occurrence. There was, however, no noisy disturbance, a number of other protestants having indicated their feelings merely by withdrawing before the number, which was placed at the end of the program. Before placing the Wagner number upon the program a vote of the audience had been taken at the three previous concerts resulting in a vote of 4,983 in favor of playing German music against only 213 opposed to it.

If there is anything in the belief of the Society of Psychical Research, that those who pass beyond hold a constant and observing eye upon those who are left behind, Oscar Hammerstein must indeed be chuckling the old familiar chuckle as he looks down and realizes that his career after death is destined to be mixed up in about as many law suits as those which were strewn along his way through life. The latest is a suit brought by his son, Arthur Hammerstein, against his widow, Mrs. Emma Swift Hammerstein, claiming reimbursement for the outlay of \$7,269 which Arthur claims was spent at her request upon the funeral of his father. The late Oscar certainly was no "piker," but we will venture to say that he never treated himself in life to quite so expensive a celebration as his funeral appears to have been.

Michael Fokine, the noted Russian dancer, has arrived here bringing along his wife Vera, and will arrange the dances in Morris Gest's production of "Aphrodite" at the Century Theater. His engagement is for five weeks only and merely as director. He will not dance himself. Rimer and Morris both say that he is to get \$35,000 for the five weeks, and a rapid sum in mental arithmetic leads us to the conclusion that this represents \$1,000 per day. Morris could have hired us for considerably less money to arrange those dances in "Aphrodite" and we will undertake to guarantee that the percentage difference between the dances as arranged by Fokine and as they would have been by us, will not by any means be as large as the difference between the salary which he is to receive and that which we would have demanded. The Century Theater, however, since its very beginning, has always been a house where money has been laid out liberally, and we will

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 it is qualified to dispense information on all musical subjects,
 making the department of value.

The Musical Courier will not, however, consent to act as
 intermediary between artists, managers and organizations.
 It will merely furnish facts.

All communications should be addressed
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 487 Fifth Avenue, New York, N. Y.

NEW YORK CONCERTS

(Continued from page 12)

she was obliged to respond to recalls several
 times. Her numbers included "Praeludium and Al-
 legro," Paganini-Kreislerer; "La Gitana," Kreislerer;
 "Slovak," Samuel Gardner, and an aria by d'Am-
 brosio.

Lionel Storr made an agreeable impression
 through his voice of pleasing quality. His con-
 tributions to the program included "Peasant's
 Song," Berton; "The Rose," Aldrich; "When You
 Come Home," Squire; "In Flanders Fields," Jordan;
 "Invictus," Ruhn; serenata, Mascagni, and "O
 Thou Sublime, Sweet Evening Star," from "Tann-
 hauser," Wagner. Miss Rosenthal is a pianist of
 not a little talent, and her playing found ap-
 preciation in the thoroughly responsive au-
 dience. She played numbers by Schubert-Tausig,
 Fibich, Moskowski, Chopin and Bach-Saint-Saens.

Anis Fuleihan, Pianist

Anis Fuleihan, Syrian composer-pianist, gave
 a recital on Wednesday afternoon, October 30, at
 Aeolian Hall. Besides Beethoven's sonata, op.
 10, No. 3; sonata, op. 23, in G minor, Schumann;
 "La Cathedrale Engloutie," Debussy; toccata, Al-
 berto Jones, and Hungarian rhapsody, No. 8, Liszt,
 the program contained a group of the pianist's
 own Arabian compositions. Mr. Fuleihan, who is
 forging forward rapidly, is a pupil of Alberto
 Jones. He already possesses a well rounded and
 smooth technic, good interpretive ability, much
 fire and temperament. His playing won the ap-
 proval of the entire audience.

OCTOBER 30

Mildred Couper, Pianist

A pianist of fluency and force is Mildred
 Couper, said to be a Sgambati pupil, whose recital
 in the Princess Theater, October 30, was
 heard by an audience of good size and truly in-
 terested in the comely young player. Perhaps
 her best playing was in five Chopin studies,
 each of which had some special individuality.
 The G flat study was marked by almost entire
 absence of pedal, making a novel effect; yet
 Miss Couper gained her points just the same. On
 her program were also pieces by Debussy, Grieg,
 Paganini-Liszt, Balakireff, two by her teacher,
 and a "Wedding March" (Armenian folk tune), by
 the American, Brockway.

School of Music and Arts Recital

H.A. Fix, pianist, and Marion Stavrovsky, dra-
 matic soprano, shared a program at the New York
 School of Music and Arts, Halfe Leesh Sterner,
 founder and president, October 30. Youthful en-
 thusiasm and exuberance characterized Mr. Fix's
 playing of the Schumann symphonic studies, some
 Chopin excerpts, and pieces by Strauss-Godowsky
 and Liszt. This young teacher of piano at the
 Sterner institution has abundant temperament,
 much of which was in evidence in Chopin's A
 flat ballad, and also ample facility with ex-
 treme lightness when needed. Miss Stavrovsky
 is making fine artistic strides under Mr. Sterner's
 guidance. This was noticeable in her singing
 of Verdi's "O Don Fatale," given with dra-
 matic effect. Her soprano range is unusual, per-
 mitting extreme low tones, and she always sings
 with exceptional expression for so young an
 artist. Other songs presented were by Ronald,
 Salter and Cadman. Helen Wolverton supplied ex-
 cellent piano accompaniments, and the large
 salons were filled to utmost capacity, showing
 the interest taken by the public in musical af-
 fairs at the Sterner school.

OCTOBER 31

Rudolph Reuter, Pianist

There is a vitality in the piano playing of
 Rudolph Reuter altogether refreshing, making
 his pianistic utterances sound spontaneous.
 When an Aeolian Hall audience listens to a
 Beethoven scherzo (from the sonata, op. 2, No. 3)
 as Mendelssohn Hall audiences once did to
 the Kneisel quartet, then that means something!
 His left hand octave technic in this was admi-
 rable, keeping the speed with which he began,
 and no less effective was his dashing perfor-
 mance of the Brahms' intermezzo, op. 119, No. 3.
 Then he changed to the needful repose of the
 "Romanze," and played a rhapsody so well that
 he had to add an encore, an intermezzo, all by
 the same composer. Marion Bauer's study in
 chromatics called "The Tide" was warmly ap-
 plauded, as was a new-school rhapsody by Bernard
 Dieter, who happens to be a Chicago pupil in
 piano playing of Mr. Reuter. Charles T. Griffes
 has produced novelties in "The Fountains," and
 in a scherzo, the former being delightful, de-
 scriptive music. Works by Busoni, Grieg and
 Dohnanyi completed an interesting program.

NOVEMBER 1

Marguerite d'Alvarez, Contralto

Margaret d'Alvarez, who sang just previous to
 the war with the Boston Opera Company and be-
 fore that with Mr. Hammerstein's company at the
 Manhattan, made her debut in America as a con-
 cert singer at Carnegie Hall, Saturday after-
 noon, November 1. Her program began with four
 numbers from the classics of music by Monte-

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NEW YORK CONCERTS

(Continued from page 16)

verie, Rameau, Purcell and Gluck, followed by several English songs practically unknown here by Bantock, del Rio, John Ireland and Robert Clarke. After this came three of Debussy's most elaborate songs and for a relief the familiar "Papillons" of Chausson. To end with there was a group in Spanish, the native language of the singer, with Borodine's dramatic "La Mer" for a pendant.

Mme. d'Alvarez, still a young woman notwithstanding her many years of professional work, is, without question, an artist of the first rank. Her mezzo-contralto voice has an extraordinary range, as she demonstrated in the Debussy numbers, and it is under a thoroughness of control which enables her to achieve the extremes of dynamic effect. Her delivery of songs is dramatic to a degree. She constantly employs gestures and movements with a freedom rarely seen upon the concert stage; a freedom, in fact, which constantly reminds one that she is essentially for the operatic stage. A recital by her would be more varied in color if the lighter songs were spared this intensity of delivery. She is, above all, an artist of very marked personality, and her success with the public was hearty and genuine. She was compelled to add several extra numbers, and was the recipient of many flowers. Mme. d'Alvarez's program on the whole was a bit too heavy and solid, with not enough lighter relief such as furnished by the delightful "Cancion Callejera," by Pedrell, a fetching song of most unusual beauty that was immediately redemanded.

Richard Buhlig, Pianist

That a large audience can thoroughly enjoy a program made up of four Beethoven sonatas was amply demonstrated when Richard Buhlig gave a recital at Aeolian Hall on Saturday evening, November 1. The C minor ("Pathétique"), A flat major, D major, and F minor ("Appassionata") were the sonatas chosen by Mr. Buhlig, who is a deeply serious musician. Finished detail of performance was noticeable in his playing, each number giving much pleasure to the many teachers, students, etc., who attended the recital, the second in the series of seven which the pianist is giving in that hall.

Vera Janacopoulos, Soprano

Without a question of a doubt, Vera Janacopoulos again delighted an Aeolian Hall audience on Saturday afternoon, November 1, when she appeared in one of her unique song recitals. Her program comprised several Old French and English selections, three Schumann numbers sung in French, four songs by Spanish composers, as well as some novel nursery songs by Moussorgsky, and an ariette from the opera, "La Belle Arsene," by Monsigny.

Miss Janacopoulos, who made her debut here last season, has already made a place quite her own through her splendid interpretative powers. She is exceptionally gifted when it comes to being able to make the most of every detail of her songs, and in conveying the various moods to her listeners. Naturally, she is the possessor of a soprano voice of fine quality, powerful, and skilfully used, and her diction is excellent. Her English songs alone proved this fact. All in all, the afternoon was an enjoyable one in many respects.

Zimbo Chamber Music Ensemble

An audience of large size was attracted to Carnegie Hall on Saturday evening, November 1, by the first public appearance in this city of the Zimbo Ensemble, an organization which is said to be touring the world. It consists of six interpreters of chamber music — Messrs. Miestekhin, Berdichevsky, Bellison, Besrodny, Cherniavsky and Moldavan — all of whom are thorough musicians. They contributed genuine pleasure to those present in a program which consisted of Jewish folk songs. The most popular included "Gahit," a clarinet solo; Kaplan's "Jewish Dance," for two violins, and "Kol Nidrei," rendered as sung in the synagogues on the eve of the Day of Atonement.

New York Mozart Society

The New York Mozart Society, Mrs. Noble McConnell, founder and president, began what promises to be its most successful season with the first musicale at the Hotel Astor on November 1. Increased membership, amounting into the hundreds, a choral branch of twice as many members as last season, and fine enthusiasm on all sides, marks the outset of this year, auguring well for the future, big indeed as has been the past. The increased membership comes from all sections, including adjacent states, and is the very best proof of the vast interest taken in this prominent women's club.

Idelle Patterson, soprano, sang French songs by Massenet, an Italian romance by Donizetti, Gluck's "Curly Headed Boy," Bibelle's "Giro-metta," and two songs by Bross (who was at the piano as accompanist for the club) in artistic fashion. James Stanley interested the audience with his manly style of singing, and Flora Mora, pianist, played works by Chopin and Liszt. Applause led to encores, plainly showing the satisfaction of the listeners with the high class artists of the program. The printed list con-

tained names of several hundred ladies, among them being many which are prominent in the social and musical world.

NOVEMBER 2

Galli-Curci, Soprano

With the seating capacity of the Hippodrome taxed to its limit, and the stage also crowded, Amelita Galli-Curci presented one of the best programs she has so far offered in the metropolis, when she was heard on Sunday evening, November 2. Naturally the vast assemblage came expecting much, and no could have been disappointed in the varied and interesting program presented. The great artist gave of her best, and while there were a few little points that the very severe critic might find to take exception to, the program as a whole was so beautifully done that fault-finding seems uncalled for.

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Mrs. Galli-Curci opened her program with Monro's "My Lovely Celia" (Old English), which was followed by "Daffodils a-blowing" (German). Both were exquisite and the audience at once showed its keen pleasure. "Come per me sereno," from Bellini's "Sonnambulu," followed and proved a real treat, as was also Bishop's "Loi Bear the Gentle Lark" which was sung with flute obligato, Manuel Berenguer, the flutist, assisting in admirable fashion.

Other programmed numbers included "L'heure exquise" (Hahn), "Clavelitos," in Spanish (Valverde), "Breathe Gently, My Song" (Liszt), valse (Messagero amoroso) (Chopin-Buzzi-Pecora), "Don't Come in, Sir, Please!" (Scott), "Like the Rosebud" (LaForge), and "The Little Bells of Seville," by Homer Samuels, her most capable accompanist. The last printed number, and probably the best liked of any, was the Mad Scene from Thomas' "Hamlet," which was given with flute obligato, and naturally offered the soprano the best opportunity to display the remarkable range and flexibility of her voice. Many encores were given throughout the program, although a still longer list of numbers would have pleased everyone.



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Particularly interesting was the group of American songs, entirely new, which comprised Scott's "Don't Come in Sir, Please!" Murdock's "Oh, Have You Blessed" and Homer Samuels' "I Saw Thee Weep." All three are splendid compositions and worthy of a place on other programs.

Mr. Berenguer and Mr. Samuels contributed Hue's fantasia (flute and piano), which was delightfully rendered and demanded an encore.

John O'Sullivan, Tenor

John O'Sullivan, the Irish tenor, who became known to New Yorkers through his appearances with the Chicago Opera Association here last season, gave his first song recital in New York on Sunday evening, November 2, at Carnegie Hall. Mr. O'Sullivan sang arias from "Joseph" (Mehul), "L'Africaine" (Meyerbeer), "Pagliacci" (Leoncavallo), and numerous songs, most of them Irish. The singer's voice was in much better form than at any time during his operatic season here. It is an organ of the peculiarly sympathetic Irish quality in the lower and middle registers and quite unusual brilliance in its upper range. His songs were all well sung, particularly the traditional Irish ones. The famous "O'Donnell Abou," which he has made quite his own, scored its usual effect and was enthusiastically redemanded. All of them, indeed, were delivered with great fervor and showed him quite at his best. In the arias, his long operatic training and experience at the Paris Opera were very evident. He delivers the operatic numbers with confidence and surety, singing them with the finished, unconscious style of the thorough artist and unfeigned knowledge of vocal effects. His audience liked him from the first and recalled him for numerous encores after each group. All in all, it was a most satisfactory New York concert debut for Mr. O'Sullivan and readily explained the favorable reports which have been received of his reception in New England, where the present tour began.

Hazel Clark, a satisfactory young violinist, was the assisting artist and Wilfrid Pelletier played the accompaniments well.

Reinald Werrenrath, Baritone

The many admirers of Reinald Werrenrath, the popular baritone of the Metropolitan Opera Company, had an opportunity on Sunday afternoon, November 2, to hear him in another of his delightful song recitals. Carnegie Hall was almost filled and the huge audience showed its approval of the artist's work on innumerable occasions. He was in splendid voice and in each of his numbers showed to advantage the skill with which he is accustomed to present his selections.

Mr. Werrenrath opened his program with the aria "Aprite un po' quel occhio" from Mozart's "Le Nozze de Figaro." After this came a group of 15th and 16th century numbers — "Come raggio di sol," by Caldara; "Che fiero costume," Le-grenzi; "Ocohielti amati," Falconieri; "Invocazione di Orfeo," Peri. The third group was French and comprised "Sainte," Ravel; "Le Man-eir de Rosemonde," Duparc; "L'Attente," Poldowski.

(Continued on page 20)

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September and October were booked solid, with only Sundays free. Miss Morrissey is spending November in the Carolinas and Georgia, and in December she goes to Alabama and Florida, with extra dates in Cuba. On January 15 the contralto opens a three months' concert tour on the Pacific Coast, and two months of concerts in the Middle West follows.

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and their wonderful carrying power,
and appeal to the entire public,
are a source of constant delight
to me.

Sincerely yours,

(Signed) Aurelio Giorni

NEW YORK CONCERTS

(Continued from page 18)

"Promenade a Mule," Fourdrain. Then came Keel's three Salt-Water ballads, with a fifth group, including five English songs - "In Summertime on Bredon," "Peel," "Tell Me Not of a Lovely Lass Forsyth," "Consecration," "Manney," "Top o' the Mornin'," Egan; "The Time for Making Songs has Come," Rogers. Needless to say encores were demanded, one of the most delightful of which was Arthur Penn's "Smilin' Through." Harry Spier was the accompanist and aided materially in the success of the program.

Marvin Maazel, Pianist

Marvin Maazel, the pianist, delighted a very large audience at his Aeolian Hall recital on Sunday afternoon, November 3, when he presented a program that was unusually interesting and decidedly well performed. The artist was best in his Chopin numbers, although in the Brahms rhapsody and ballade he showed his skill to splendid advantage. Technically he was fine, on several occasions being compelled to repeat a number, so insistent was the applause. At the close of the program the audience, most enthusiastic, refused to leave the hall, and the virtuoso was obliged to add four or five additional selections.

Mr. Maazel is a young artist who has already made a splendid start in his career, and who, if prophecy means anything, is certain to attain still greater heights in his rapid climb to success. The program was as follows: Brahms-rhapsody, op. 79, No. 3; ballade, op. 10, No. 1. Beethoven - sonata, op. 28. Chopin - berceuse; etude, op. 10, No. 5, and op. 25, No. 9; waltz, A flat, op. 64, No. 3. Chopin-Godowsky - etude, op. 10, No. 5; etude, op. 25, No. 9. Godowsky - Badinage, op. 10, No. 5, and op. 25, No. 9 combined. Goldmark - "The Meadow Lark." Kramer - "A Fragment," "When the Sun's Gone Down." Liszt - etude in D flat. Saint-Saens - toccata from the fifth concerto.

Arnold Volpe Orchestra

John Powell and Bernard Woolff, Soloists

Arnold Volpe and his orchestra of a hundred men were heard in a second Sunday afternoon concert at the Hippodrome on November 3. The readings given the Goldmark "Sakuntala" overture, Tchaikowsky's "Francesca da Rimini," the "Capriccio Espagnol" of Rimsky-Korsakoff, and the "Tannhauser" overture, Wagner, were thoroughly comprehensive and due acknowledgment of the excellent results secured by Conductor Volpe was made by the listeners.

The soloists, John Powell, pianist, and Bernard Woolff, tenor, were received with genuine enthusiasm. Mr. Powell played Liszt's Hungarian fantasia to the accompaniment of the orchestra. Splendidly performed, it was an additional triumph for the pianist's sincere musicianship. He was recalled again and again and finally consented to give an encore.

Mr. Woolff's singing of "Vesti la Giubba," from "Pagliacci," and "E lucevan le Stelle," from "Tosca," brought storms of well deserved applause. The manner in which these arias were rendered was a convincing proof that Mr. Woolff has considerable ability in managing his naturally pleasing voice. An aria from "Traviata" given for an encore was equally enjoyed.

Jacques Malkin, concertmaster, played solo passages in the orchestral numbers with skill.

Mische Elman, Violinist

Another evidence of the drawing powers of Mische Elman was demonstrated on Sunday afternoon, November 3, at the Academy of Music in Brooklyn, when the great violinist gave a recital before an audience which completely filled the large auditorium from pit to dome. Upon entering the stage the audience accorded the ever popular artist a warm reception, applauding at least five minutes before the concert could begin.

The program was one typical of Mr. Elman's good judgment, and was almost an entire repetition of the one rendered at his concert in the New York Hippodrome on September 28. To again speak of the many fine points of the violinist's artistic performance is superfluous; his playing was of a high degree of perfection. Tone, temperament, facile technic, and individuality were dominant features of his performance. He at once demonstrated that his mastery is supreme, and that he exercises a magnetic stronghold upon his audience. Josef Bonime accompanied sympathetically.

Malkins and Linscott Recital.

Jacques Malkin, the violinist, recently arrived from France; Manfred Malkin, pianist and director of the Malkin Music School, and Hubert Linscott, baritone, gave an invitation recital at the school, November 3, which was attended by a large audience. Mr. Malkin's artistic violin playing was heard with deep satisfaction, his performance of the Tchaikowsky concerto and pieces by Saint-Saens, Sarasate and Popper bringing him rounds of applause. Mr.

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NEW YORK CONCERTS

(Continued from page 20)

Linscott rendered songs in French and English, Elmer Zoller at the piano, and had to add encores. Manfred Malkin played French works with that elegance of style and finish which always marks his playing. All three artists teach at the Malkin institution.

NOVEMBER 4

Ruth Ray, Violinist

Of the making of good violinists there appears to be no end, at least when Leopold Auer is the maker. Ruth Ray was the fifth Auer artist pupil to be presented in New York within two years, and the fifth one to measure up to a very high standard. Her debut took place at Carnegie Hall on Tuesday evening, November 4, and she had the assistance of Conrad V. Bos at the piano.

Miss Ray is a young girl at the very beginning of her twenties. She has a decidedly unpossessing appearance on the platform and knows how to move about with grace - minor things which are mentioned only because they contribute so considerably to the impressions of a debut - and Miss Ray knows how to play the violin. In another year or two she will have rounded off one or two little corners which still mark her youth, but her attainments are already very considerable and it will be surprising if she does not develop into one of the very best woman violinists that the world has ever listened to. Technically she is already far advanced. Any violinist who comes before the public today is expected to have flexible fingers. Miss Ray not only has them but something far more valuable, a bow arm that is both sensitive and sure. Better than all of these, it is evident that she has an unusually musical nature. She plays with discretion and a sense of style remarkable in one so young. There is a definite beginning, a middle, and a rounded finish to each and every phrase with her. Her tone seemed a bit small in the reaches of Carnegie Hall, but aside from that there was nothing that can be commented upon. Everything she did was well done, and one felt that such promising talent is bound to develop still further into something quite out of the ordinary.

Her program opened with the Tartini G minor sonata in which her mastery of style was at once apparent. Many an older violinist might envy the neatness and precision with which the classic lines of this delightful old work were limned. Then came the Symphonie Espagnole of Lalo in which Conrad V. Bos labored valiantly with the impossible task of making a closed piano even suggest an orchestra. Miss Ray did justice, also, to the entirely different atmosphere of this exotic work. In another season there will be a little more breadth in the first movement and something more of abandon in the final one. It was all capitally done, but one felt that Miss Ray was working a bit "under wraps," as they say of a race horse. The smaller pieces by Chopin-Auer, Grasse, Debussy, Moszkowski-Sarasate and Fibich were all played with technical excellence and a thorough appreciation of their musical values and there was decided and genuine brilliance in the Wieniawski polonaise, which ended the program. All in all, it was an extremely auspicious debut, one that pleased a large audience that filled the hall and was very genuine with its applause, calling the young artist back time and again and insisting upon encores. Miss Ray has made a very happy beginning and will be able to go far along the road to a premier position among woman violinists.

The Beethoven Association

The first concert of the newly formed Beethoven Association - a voluntary association of artists of the first rank, who contribute their services for the purpose of presenting the works of the master - took place Tuesday evening, November 4, at Aeolian concert Hall. This was the program: trio for piano, violin and cello in B flat, op. 98, Messrs. Bauer, Thibaud and Willeke; "Jehovah, Hear Me!" and "My Heart is Sore Within Me," John McCormack; romance in F major, Jacques Thibaud; "Adelaide," John McCormack, and quartet in E flat major for piano, violin, viola and cello, Messrs. Bauer, Thibaud, Srenosenski and Willeke.

Principal interest in the program went to Mr. McCormack's singing, which went far to explain why Beethoven's vocal music is generally unpopular, the reason being that it requires a supreme master of the vocal art, like McCormack, to do justice to the master's conceptions. Mr. McCormack brought to the interpretation of the aria, "My Heart is Sore Within Me," from "The Mount of Olives," and to "Adelaide," all that beauty of voice and rounded vocal art which have long been his, and, in addition, a consummate musicianship such as few of his admirers of the ballad concerts suspect him to possess. Maestro Italo Montemeszi, who was sitting next to the present writer, exclaimed as Mr. McCormack finished: "At last I have really heard 'Adelaide.'" And this spontaneous tribute from the distinguished Italian musician must have

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NEW YORK CONCERTS

(Continued from page 23)

been echoed by all who have suffered under less competent singing of Beethoven's songs.

Jacques Thibaud, the other soloist, played the romance in F major with his usual competent art and musicianship, but even such an artist as he cannot make the romance one of Beethoven's great works. The trio, which does belong to the great Beethoven inspirations, was splendidly done, the quartet less well, for Mr. Svendsen was distinctly not in his best form, playing frequently with false intonation. Nor is the quartet itself to be compared with the trio. The fact that not once did Mr. Bauer, who played in the trio and quartet, and furnished Mr. Thibaud's accompaniments as well, thrust himself into prominence, is in itself proof of the discretion and excellence of his art. Edwin Schneider played Mr. McCormack's accompaniments.

RAISA SCORES WITH MANA-ZUCCA'S "RACHEM"

The following telegram to the MUSICAL COURIER from the Central Concert Company of Detroit, dated November 11, speaks for itself: "One of best concerts given here last night was Raisa and Rimini. House packed. Great enthusiasm. Raisa scored hit with Mana-Zucca's 'Rachem' which was repeated. Charlier at piano. Stage decorations magnificent."

LOUISE EDWINA MARRIED

News comes from London of the marriage there of Louise Edwina, the singer, to Major Nicholas Rotheay Stuart-Wortley, only son of Major-General, the Honorable Edward Stuart-Wortley and a nephew of the Earl of Wharncliffe, which took place at St. James' Spanish Place recently.

NAMARA OFF FOR CHICAGO

Marguerite Namara went to Chicago last week to sing the role of Olga in 'Fedora' during the opening week of the opera in that city. Namara's fine success in New York last season in the same opera was one of the high lights of the season here.

OBITUARY

MAJOR HIGGINSON

Major Henry Lee Higginson, head of the banking house of Lee, Higginson & Co., Boston, Mass., founder and, for many years sole supporter of the Boston Symphony Orchestra, died Friday evening in the Massachusetts General Hospital, Boston. He would have been eighty-five years old had he lived until next Tuesday. Major Higginson founded the Boston Symphony Orchestra in 1881, and financed it, paying the annual deficits until the trouble arose over Dr. Karl Muck in the fall of 1917, whereupon he withdrew entirely from any connection with the orchestra. He announced several years ago that he had provided an endowment fund of \$1,000,000 for the orchestra in his will, but until the will is read it will not be known whether or not he had cancelled this provision. Major Higginson was a graduate of Harvard, and the college had received many benefactions from him. In 1883 he was married to Ida Agassiz, daughter of Louis Agassiz, the scientist.

HARRY HIGGINS

Word comes from England of the death in London of Harry Higgins, for many years past one of the principal supporters of the Covent Garden opera. Mr. Higgins was also interested in the season which Henry Russell's Boston Opera Company gave at Paris in the spring of 1914.

CLARENCE de WEAUX ROYER

Clarence de Weaux Royer, violinist, died recently in Lancaster, Pa., at the age of forty-five years. A pupil of Joachim and Yeayes, he was well known in European and American circles. For two years, he had charge of the violin department of Cornell University and was associated with the New York College of Music for a period of six years. Appearances in this city at the Waldorf-Astoria Hotel and Carnegie Hall were included in his concerts and recitals throughout this country. His last engagement was on tour with Cioccolini, the Italian tenor. He is survived by a wife and brother, J. Royer West.

Mrs. A.C. Bridges (Emily Lawler)

Mrs. A.C. Bridges (Emily Lawler) died in New York City on Tuesday, November 4. Some twenty years ago Mrs. Bridges was a well known contralto in the metropolis. She was held in close affection and esteem by the members of the Rubinstein Club, an organization of which she was a member for thirty-three years. The club choral, under the direction of William Rogers Chapman, attended the funeral services at her late residence, 148 West Seventy-fourth street, and sang "Peace, Perfect Peace" and "Abide With Me."

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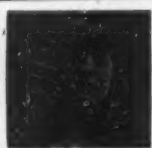
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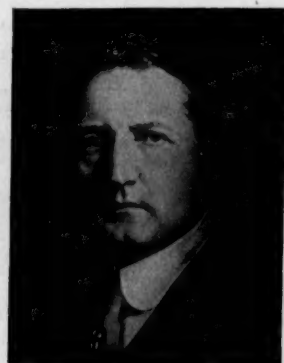
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